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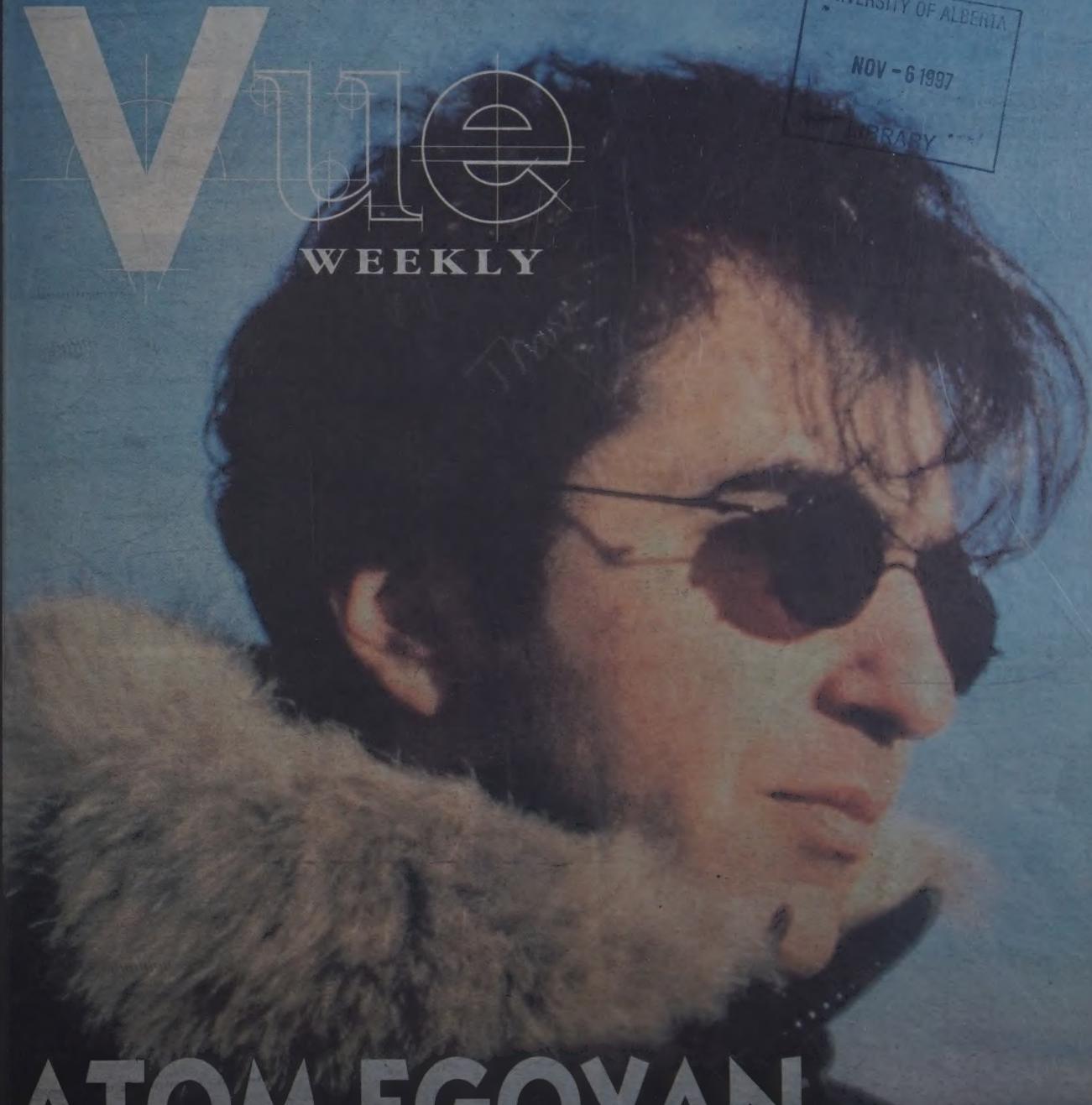
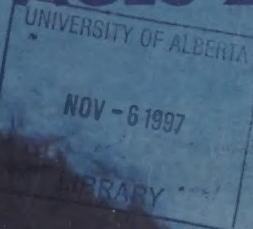
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VUE

FREE

THE EAG'S NEW SCIENCE • PAGES 21-24

VUE
WEEKLY



ATOM EGORYAN

ACCLAIMED FILMMAKER VISITS THE SWEET HEREAFTER

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KISS MEDICARE GOODBYE

FORMER TORY MINISTER SELLS TOUGH MEDICINE

News by Steven Sandor • Page 4

MEN OF THE DEEPS

MINERS' SONGS A PART OF OUR HERITAGE

Music by David Gobeil Taylor • Page 14

UNIVERSAL CONCERTS CANADA



TUESDAY
OCTOBER 28

EDMONTON JUBILEE AUDITORIUM



UNIVERSAL CONCERTS CANADA

Last night, I drove north on Hwy. 29 from Chapel Hill to Chetwynd. I passed over the Diva Hill, Hart, and McBain. So far, during this east trip for McBain and thinking myself, this is what classic rock music like I and a friend named McBain some time ago was really two secret managers. He used to say that R.E.M. had a song on *Feldspar*, or forever with a secret message to him or to Michael Stipe calling his name. "McBain, are you there?" Something like that. Most people thought McBain was crazy, but I believed him. In fact, we were what that makes me.

That was May of 1992. Since then, we signed to Matador Records, re-recorded some tunes, all our independent cd's, *Class*, and we have been on the road since, just trying to hold it all together.

Ever had
memories
Dad?



Seven Mary Three

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97.3 Rock



FINDER

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Vue columnist Lesley Primeau wonders why women are so reluctant to discuss breast cancer. She describes her own battle with the disease and urges women to speak up.

Page 6 • Sports

Thanks to poor coaching and FIFA-standard poor refereeing, Canada was all but eliminated from the World Cup race with a 2-2 draw against the mighty Mexicans.

Page 18 • Music

Long John Baldry's blues career has been a fruitful one. He's become somewhat of a legend and he helped launch the career of some British pianist named Elton John, or something like that...

Page 26 • Theatre

Edmonton playwright Marty Chan toiled for years as a civil servant—of sorts. He wrote speeches for politicians. Now, he gets a chance to parody the pork barrel with his brand-new play.

Page 29 • Cover

Filmmaker Atom Egoyan may find his name becoming a buzz-word at Oscar Time. His American distributor is holding up the release of his Cannes-acclaimed film *The Sweet Hereafter* so it will be fresh at Academy-Award nomination time.

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Disc jockey Barry Champlain says what's on his mind—if his listeners like it or not. He's the lead character in Eric Bogosian's *Talk Radio*, which plays this week. See Page 26.



School children will participate in an interactive dance to coincide with the EAG's *New Science* exhibit. Check out the gallery's special section, Pages 21-24.

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Tilo Paiz & Band Amistad

OCTOBER 22

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The Celtic Connection

IRISH REBEL TUNES AND HEARTFELT BALLADS

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FROM SAN FRANCISCO

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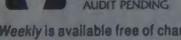
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Public healthcare is doomed, says former cabinet minister

NEWS

BY STEVEN SANDOR

Is there a future for publicly-funded healthcare in this country? Or has medicare become a white elephant?

Former national revenue minister and Tory leadership hopeful (he lost the leadership battle to Kim Campbell after Brian Mulroney stepped down) Garth Turner believes that common sense, not right-wing ideology, leads to one conclusion: healthcare is doomed. He believes publicly-funded healthcare will bite

the dust within the next decade. At best, the government will be forced to put in place a system which mixes privately-funded and publicly-funded healthcare—those that can afford it will have to pay for medical services.

"If you are going to invest, I'd advise to invest in healthcare," said Turner, in Edmonton last week to promote his new self-help book, *The Strategy: A Homeowner's Guide to Wealth Creation* (Key Porter Books). "There is no way we can maintain a public healthcare system. It's as simple as that—unless, of course, we want to see our taxes double. Taxation like that is the best way to kill your money—to kill the

economy."

Doubling taxes? That's what Turner thinks it will cost to cover the expenses of the rising seniors' population.

"In 10 years, the seniors' population will triple and will rise to 9 million. The mother of all retirement crises is on its way. Many of these people will be spending our inheritances. People are living longer. My 84-year-old mother is spending my inheritance. She's going on cruises. Life expectancies have shot higher and will shoot higher. Many of those people haven't acquired wealth to see them through. We can't go

through our lives without saving to support ourselves. If we believe we will be getting huge benefits when we get old, then Baby Boomers are being naive. Those programs can't exist."

Turner, who is also a syndicated columnist and financial editor for Baton Broadcasting, knows his view will be seen as harsh. But, putting ideology aside, he says Canadians must start investing using some common sense.

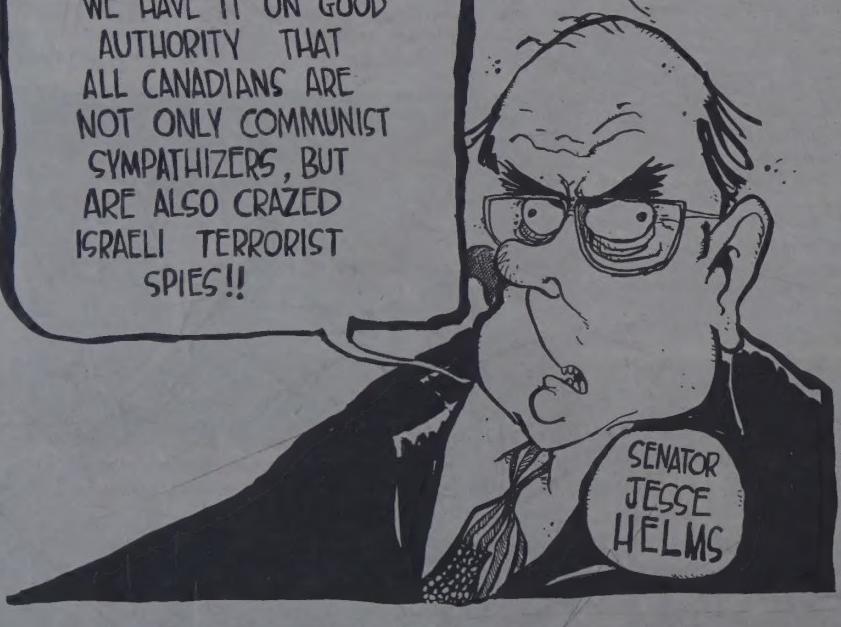
"We are going into 10 to 12 years of real prosperity," said Turner. "Interest rates are low. But the economy will change dramatically in a decade. We will experience deflation, not inflation. The worst move will be to invest in traditional avenues like real estate. I think it is dumb and it is dangerous."

The same goes for oil stocks and savings bonds. Turner believes investors must take advantage of the soaring stock market to acquire wealth as they go along, not going for the kind of investments which "kill money," buying property which isn't sold until the proverbial rainy day.

"The economic indicators are good now. The Dow is at 8,000. What are we so fearful of? Even if we have another crash like 1987, so what? There are good investments to be made. What are we so afraid of? Years ago we bought into the philosophy that we could outlive our money. That can't happen anymore. We'll need to be responsible to save for our retirements, which means we must acquire wealth."

If Turner's predictions are correct, the real estate and natural resource markets will bite the dust in the next 10 years. Added to this will be the government's inability to pay for health care. Is it an extremist outlook or an admission of the inevitable? Turner's advice is to start accumulating wealth—and given the state of the pension plan, it may not be bad advice.

WE HAVE IT ON GOOD AUTHORITY THAT ALL CANADIANS ARE NOT ONLY COMMUNIST SYMPATHIZERS, BUT ARE ALSO CRAZED ISRAELI TERRORIST SPIES!!



Women afraid to talk about breast cancer

OPINION

BY LESLEY PRIMEAU

I attended the Women's Show a couple of weekends ago to take part in the breast cancer panel discussion—a topic near and dear to my heart, since my left breast is no longer near and dear to me. Donna James of the Alberta Breast Cancer Foundation asked if I might lend my limited talents to moderating and, with a superb cast of characters, I agreed. Why do I tell this story? Read on.

On the panel were MDs Dr. Kelly Dabbs, Dr. Adalei Starreveld, Dr. Katia Tonkin and Dr. Tussy Nett, psychologist Marilyn Hundleby and survivors Jodi Mantey and the incomparable Pat Becker. No matter how you slice it, this was a formidable gathering of some of the most informed minds ever—so much so, you'd think women would have flocked to hear what they had to say. Sadly, this was not the case. Although a number of women did

ly and when those seated were given an opportunity to ask questions, they remained quiet until I suggested they could venture up after the fact. Which they did, in great numbers. Why?

It is my experience that women are still afraid to address breast cancer, even though so much has happened in the past few years as to virtually change everything you ever heard about the disease, from the causes to the ages to the treatment. One thing that has not changed: you never know who's going to get it and you never know when. You must take responsibility for your own health.

In May of my 37th year, Gilda Radner died. I had the radio on, listening to the announcement while absent-mindedly doing a quasi-breast examination. I didn't really need to do one; I'd had a mammogram just a couple of weeks earlier and was told all was well.

They lied.

I felt a lump, the size of a pea or a bean. Not thinking too much of

physician—mostly because I had just gone through some serious medical concerns and wanted to err on the side of caution. Dexter Graham, who has been my doctor for years, felt I likely had no cause for alarm. I was not in any high-risk category but just to allay my fears he sent me post-haste to the breast centre on 109 St. to see the one and only Pat Burns, who has probably done more for breast awareness than any number of campaigns. She concurred with the original diagnosis: "Likely nothing, but since you're here anyway, how's about a mammogram?"

The radiologist concurred and said: "Since you're here, why not an ultrasound? Then she said she felt certain all was well; it might be fatty tissue."

Hell, it could have been a marble I swallowed as a child (just kidding). It was then decided, just for good measure, that I should see the suggested surgeon, Ron Fraser, and he might opt to take out the lump just for the hell of it.

To make a long story short,

the biopsy screamed "look out!" and inside a week I was listing to one side. Nowadays, with the wonder of healthcare reformation you can wait a week or 10 days—or even longer—to get the results of a biopsy. There ought to be a law against that. The point is you have to be responsible and take charge of your life and your health. If it hadn't been for the perseverance of a group of dedicated professionals, I fear I might not have remained the pain in the ass I am today. And believe me, no one cares more about your breast health than you.

I'm sorry that more women didn't take advantage of this incredible opportunity to talk with people in the know. I'm sorry breast cancer is still a relatively in-the-dark embarrassing disease. But you must take command of your own destiny; life is too short to let someone else take the helm. It's your life. Live it!

Lesley Primeau may be heard evenings from 6-8 p.m. on CHEP.

CONSPIRACIES

Feel the power of the *Dark Side of the Moon*

We're not in Kansas anymore when Pink Floyd meets *The Wizard of Oz*

CONSPIRACY THEORIES

BY JASON MARGOLIS

The name "Pink Floyd" conjures up all sorts of different feelings for people.

Some remember the 1994 concert at Commonwealth Stadium. Others maybe flash back to smoking up outside the Towne Theatre before a midnight screening of *The Wall*. For me, it was high-school ski trips to Jasper, singing "Wish You Were Here" at the top of our lungs as we drove to Marmot Basin.

Even if you're one of the growing legion of people sick of the classic-rock mentality prevalent in our city, you likely had at some point in your life been a fan of Floyd.

The album to end all albums

Floyd's best known album is *Dark Side of the Moon*. Released in 1973, *Dark Side* set a record for most weeks on *Billboard's* Hot 200 chart, topping out at something like 591 weeks. In comparison, 90 per cent of Hollywood marriages don't last that long.

Everyone—or at least their older brothers—owns a copy of the album. At one time everyone also owned *Thriller*, *Frampton Comes Alive* and *Cracked Rear View* but they have all been collectively buried somewhere. However, *Dark Side* is something people hold on to—at least to use as a coaster.

And your little dog, too

Recently, *Dark Side* has attracted renewed interest because of its ability to serve as a soundtrack to the film *The Wizard of Oz*. In fact, *Dark Side* has hundreds of syn-

chronous cues to the 1939 classic starring Judy Garland. No one knows where this discovery began its escape through the realm of urban myths but my suspicions lay in some Midwest university dorm room. I've heard of the connection between the Floyd album and *Oz* for about a year now but the story really broke last May when Boston disc jockey George Taylor Morris discussed it on his WZLX radio show.

No one knows if Pink Floyd intentionally connected its album with the *The Wizard of Oz*. The band had done soundtracks to films by that point in their career, so it certainly had the ability to do it—even without the existence of VCRs and computer sound editing systems. And the well-known album cover prominently features a rainbow, as in "Somewhere Over The Rainbow"—the best known song from *The Wizard of Oz*—indicating a sort of thematic link.

Yet, Floyd keyboardist Richard Wright and the album's engineer, Alan Parsons (yes, the same guy who later had his own Project), both adamantly deny knowing of any attempt in the studio to match the album to *Oz*. Maybe it was just some lark individually masterminded by Floyd bassist and songwriter Roger Waters. If so, it was a com-

plicated effort.

Regardless of whether it was an intended connection or some crazy cosmic coincidence, it is worth experiencing on your own. It's simple to do and fun for the whole family. You need a CD player, a VCR and copies of the CD and movie. Cue the CD to begin exactly on the third roar of the MGM lion at the beginning of the film. Then sit back and enjoy.

Here's what to look for...

The Wicked Witch, in human form, first appears riding her bike back in Kansas at the same moment as a burst of alarm bells sound on the album.

Then, during the guitar solo for "Time," the relating words "Past, present and future" can be seen on a fortune teller's sign.

The song "The Great Gig in the Sky" contains several incidents, the most obvious that the house is in the sky during the song. The song begins exactly as Dorothy leaves the fortune teller. The drums start right as the wind really picks up. As a window hits Dorothy and knocks her out, the gospel singer calms down. The song concludes as Dorothy leaves the house. The cash register loop in "Money" starts right

as the film switches to color.

"Us and Them" is practically timed to the choreography of the Munchkins. The ballerinas enter on "Us... us... us." The three wise looking kids enter on "Me... me... me." The Wicked Witch appears on "Black... Black... Black." Then on "Blue... Blue... Blue," it cuts to Dorothy, who is wearing a blue dress. The line "And who knows which is which and who is who" is sung right when the Wicked Witch of the West looks at the recently killed Wicked Witch of the East. Get it? "Which is witch?" Dancers also seemingly adhere to the song's instructions "Up," "Down" and "Out."

Other connections include how the song "Brain Damage" is played as the Scarecrow sings "If I Only Had a Brain" and the line "The lunatic is on the grass" happens while the Scarecrow is dancing his floppy jig near a green lawn. Most conclusive of a link is how the heartbeat which is heard at the end of the album occurs just as Dorothy listens for the Tin Man's lack of a heart. It's also quite eerie that the first side of the album (if you have it on vinyl or cassette) is exactly the same length as the black & white portion of the movie.

This is of course just the tip of the iceberg. Some people claim

that if you let the CD repeat, more synchronous events are evident but in my experience, it doesn't work as well.

More album-to-movie conspiracies

This led me to investigate the possibility of other albums lining up as soundtracks to movies. After many sleepless nights, the over-worked-and-underpaid staff at the *Conspiracy Theory* laboratories presented me with the following list for you to try at your own peril:

Definite matches included REM's *Reckoning* to *The Seven Year Itch* and Van Halen's *OU812* to the TV-movie *A Daughter Scorned—the True Story of Emily*. Inconclusive but likely matches were awarded to Dinosaur Jr.'s *Green Mind* and the porn classic *Bebind The Green Door*, as well as that new Prodigy album to Jackie Chan's *Drunken Master 2*. It was also noted how Corey Hart's *Boy In The Box* worked to nearly every episode of the puppet space opera *Thunderbirds*.

Most amazing is how Lars Van Trier seems to have orchestrated his Academy Award nominated film *Breaking The Waves* to Wham's *Make It Big*, which came out 13 years before the film.

the Group of Seven by the group of three

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MIX FM

Mexican draw frustrates Canadians

SOCER

BY STEVEN SANDOR

The national team's 2-2 draw with Mexico Sunday afternoon was a microcosm of everything that is wrong with the state of Canadian soccer.

Many scribes have complained Canada's disappointing (only one win and four goals in eight matches) showing has to do with the team's lack of talent. Obviously, these people probably think Manchester United means a marriage made in England and think hockey, not Scottish soccer, when they hear the name "Rangers."

Canada does indeed have the talent to compete. Despite a couple of long-standing sore spots (the play of Dunfermline Athletic midfielder/fullback Colin Miller continues to be abysmal), the Canadian squad—minus its top two stars—gave the number-nine ranked footballing nation in the world all it could handle in the second half of Sunday's match. Canada would have come away with the win, save for two things:

* Coach Bob Lenarduzzi, whose conservative style stifles a team that has the potential to fill the net;

* Referee Carlos Mendizabal, from Guatemala. His brutal officiating favored the Mexicans in the second half. After Canada took a 2-1 lead, he did everything in his power to help the Mexican cause. To any of those PCers out there;



THE FIX IS IN:
Mexican
Man-of-the-Match
Carlos
Mendizabal

Photo: John Turner

don't read the next sentence...Why, oh why does FIFA choose to assign Latin American referees for games involving Latin teams? Soccer is a game of passion; and as often been proved, Central American refs prove to be homers for Central American teams. No injury time was added on, even though Canadian forward Carlo Corazzin was on the ground for several minutes.

While Mexican fouls went unpunished, Canadians were handed yellow cards—for nothing.

Lenarduzzi has stifled one of the most talented squads Canada has ever put together. This crew breezed through the first round of CONCACAF qualifying in 1996, going undefeated in the preliminary rounds. Forward Alex Bunbury (FC Marítimo) is a candidate for this year's Portuguese League scoring title. Craig Forrest (West Ham) is the best keeper in CONCACAF. Paul Peschisolido (West Bromwich Albion) has already scored seven times in less than 10 games of English Division One play. Tomasz Radzinski (Germinal Ekeren) is his team's go-to guy—he scored the winning goal in the Belgian Cup final; he scored twice in his team's recent Cup Winner's Cup tie with perennial power Red Star Belgrade.

But Peschisolido and Radzinski didn't answer the bell for Canada's latest game. Many excuses can be made for this, but the players' absences makes one wonder if there isn't a deeper rift with the team's coach. Lenarduzzi's stifling one-striker approach is strangling the pair's offensive capabilities. Lenarduzzi prefers to go with question marks

Soccer continued on page 12.

OILERS WEEK



Last week, Vue press-box fixtures John Turner and Steven Sandor welcomed Wayne Gretzky back to his unofficial hometown. Obviously, the luck of Vue rubbed off on the Wayner, as he enjoyed a huge five-point night Saturday against those sissy Vancouver Canucks—a team only a dope-smoking, long-haired hippie save-the-world type who lives off change collected on the corner of Robson and Granville could love.

TOPIC: The penalty shot

Steve: Now that was exciting. Here's the set-up: there's 1.6 seconds left in the first period. The Oilers are down 2-0 to the Broadway Blueshirts. Doug Weight gets a penalty shot after the referee rules that, after a goal mouth scramble, a Ranger defender placed his hand on the puck in the crease. Weight picks the corner beautifully after a thrilling dash up the ice. Rangers goalie Mike Richter couldn't have stopped the shot, it was so perfectly placed inside the post. Jesus might be able to save souls but he wouldn't have saved Weight's shot. After the game, Weight said he was nervous before the shot. His throat was dry. "All I could think

Wednesday (home)
Oil 3, NY Rangers 3
Saturday (home) Oil 2, Toronto 1
Monday (away) Vancouver 3, Oil 2
RECORD: 2-3-1

was, 'Is my dad watching?'" Weight joked. But the fans loved it. I love penalty shots. I think the league should make it easier for the refs to call them. Not only should they be called for hauling a guy down to stop a breakaway, they should be awarded any time a sure goal is stopped—when a player is hauled down on a two-on-one as he's about to tap a puck into an open net. Actually any "open net" chance should be awarded with a penalty shot. Oilers' fans only got to see one at the Coliseum last season (Av. Valeri Kamensky scored on Curtis Joseph) and that's a shame. Penalty shots are too exciting to happen so rarely. It may help to answer the NHL's scoring woes.

John: That was a perfectly placed shot. It's hard to disagree with anyone suggesting there should be more goals scored, so yeah, bring on more penalty shots.

In the Box continued on page 12.

Enter the Dragon (Challenge, that is)

Teams of martial artists take a bow at open championship

MARTIAL ARTS

BY BILL SMITH

Pete Daypuck now realizes father knows best.

His dad runs a karate school in London, Ont., and that was an excellent reason—thought son—

to avoid anything to do with martial arts.

"He kept trying to get me into the school when I was younger but I said, 'No, no, I'm never going to do karate,'" said Daypuck.

He relented when 15 years old and, try as he might to deny

it, found karate was in his genes.

Daypuck, 22, was the outstanding athlete at the Dragon Challenge '97 open martial arts championships held two weekends ago at the U of A, taking the grand championship in two categories.

With a long thin stick called a

bow staff whizzing around neck, over head, around waist and felling numerous imagined opponents and shouts punctuating the air of the main gym, Daypuck won the black belt championship in a forms competition using weapons and also copped top prize in "hard style" forms, using no weapons. His team was runner-up in black belt fighting.

"I worked hard at it and really trained at it and I guess it just came to me naturally, I don't know," he said. "It's a lot of fun, of course, so that makes you want to train harder and harder."

He'll be competing at this year's world championships for sport karate in Colorado.

The Dragon Challenge brought together almost 400 athletes aged four to 40 to vie against each other in forms and fighting. Karate took on tae kwon do, kung fu battled tai chi, kick boxing clashed with kenpo. The gym was divided into six rings and the non-stop action lasted over 12 hours. There were about a million bows.

In forms, the competitor moved alone before five judges. There were hand forms, weapons forms utilizing a wide array of exotic weaponry including knives, sabres, sticks, spears, clubs, tridents, two and three-piece nunchucks—and even what looked like small benches and

the weapon-less forms which are divided along traditional Japanese (hard) and Chinese (soft) lines, the choreographed series of movements done in order to emulate self-defence situations or block-strike type situations. Some competitors flew high, some were a blur and others moved slowly and fluidly. After the performance, the judges raised their hands over their heads using fingers to award a score.

Traditional martial arts mimics the movements of animals and the fighting did resemble animal techniques with its quick strikes and defensive movements. As soon as a hit was delivered, the main ref would stop the action and yell "Judges score" and the four other judges at the corners and himself raised or lowered white or red flags depending on what they saw. Three flags of the same color raised gave that fighter a point.

Greg Louie of Calgary won the grand championship using a style of kung fu called my jong law horng. He seemed to sit back and wait for an attack before striking.

"I was lucky. It always takes luck to be a grand champion. You have to be on and the other guy has to be a little bit off, especially at this level because everybody is very similar."

This was his eighth grand championship. "I've been really

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- 5) Fear, Greed and the End of the Rainbow Andrew Sario (Key Porter)

BESTSELLER information compiled by

SMITHBOOKS

Edmonton Centre

Author trio hold prairie book-launch party

Writers take characters, language to heart in series of stories

BOOKS

BY BILL SMITH

It would be hard to imagine a writer putting more into a collection of short stories than Joanne Gerber did with *In the Misleading Absence of Light*.

Gerber, of Regina, and two other fiction writers—Edmonton's own Curtis Gillespie and David Elias of Winnipeg—held a triple launch of their respective short story collections last week with readings at Orlando Books.

This is Gerber's first collection and it may be some time before we see her second.

"It took 12 years to write [the 12 stories]. I've been working steadily at it for 12 years, full time for about eight years," she said. "I write full time, about 12 hours a day, but I just write hundreds of drafts of everything.

"When I start to write I usually have the color of the light that day or sometimes a line or word or a sound but I have no idea what the story is or who the characters are. With any of them that are completely fictional, I never have any idea of what they're going to do so I make a lot of wrong turns. It takes me many drafts into the revision before I start to understand even schematically what I'm working with

or why the image interested itself and won't allow me to remove it; sometimes it can take 60 drafts later before the rest of that image pattern emerges and it makes sense.

"And every day I find I have to go back to the beginning of the story. I can't just jump in where I left off... I think of it as organic. When I write, the rhythms, sound of the language, vowel sounds, everything is really important to me. It's like there's something I'm always trying to get on the page but I don't quite and I'm in the neighborhood with these words but I haven't found the right one yet."

The difficulty of this quest was compounded by Gerber's closeness to her subject material. She spent years in palliative care close to death from an undisclosed illness, suffered environmental sickness and could not leave her home or even have visitors for three years—and her father was a paranoid schizophrenic with violent tendencies who nearly destroyed her mother. The second section of stories in the collection deals with the latter subject, while some stories deal with illness.

As bleak or dark as the subject matter may sound, Gerber still is able to find the light within. Grace, compassion, coping and how people deal with their mor-

tality are the themes of *In the Misleading Absence of Light*. It reveals how people do the best they can with the resources they have and how they keep going and try to find beauty in dark places and circumstances.

"It's something I certainly learned growing up and I think it's something that should be celebrated—small victories people manage to make in difficult circumstances.

"Every human being, no matter what they do, they're not a villain. They've been bent or broken in various ways and therefore they go on to break others, too—and I sort of feel that if I have a character that I bring to life on the page, I have to have some compassion for them, I have to love them."

David Elias, who was launching his second book called *Places of Grace*, added that loving the characters a writer creates helps make them feel like real people.

His short stories take place in a Mennonite village in Manitoba straddling the border with America during the 1950s. He uses simple diction which reflects the point of view of the young narrator. Though they stand on their own, the stories are sometimes interconnected and some provide greater understanding to others.

Many stories deal with Mennonite intolerance to anything new or unusual (i.e. worldly) but overall they explore individuals' freedom being thwarted and gained and the sanctuary of the titled places of grace—whether physical or internal. The richness of the stories and characters contrast with the perceived bleakness of that type of isolationist religion. *Places of Grace* is an intimate, compassionate and sometimes humorous look into the heart of a small community.

The title of Curtis Gillespie's first book is *The Progress of an Object in Motion*. The stories portray people in the middle of lives rife with emotional and moral ambiguity.

Joanne Gerber
In the Misleading Absence of Light
Coteau Books; 261 pp.
\$14.95

David Elias
Places of Grace
Coteau Books; 185 pp.
\$14.95

Curtis Gillespie
The Progress of an Object in Motion
Coteau Books; 209 pp.
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So you think you want to write screenplays, eh?

HUMOR

BY JASON SUMMERS

On a daily basis, perfect strangers tell me they have wonderful film stories.

They are really not perfect strangers. I have never met a perfect anything. My mother's bun is about

as perfect a pup as you would want but he is not completely housebroken, thereby rendering him imperfect, albeit lovable.

Often "imperfect" strangers suggest a "partnership." Their job is to tell me about the time they got caught in the rain or their pet hamster died. My job is to write up their hilarious and/or poignant

narrative.

Sometimes imperfect strangers feel they should keep all the money from our co-venture since it's their story. My reward is the thrill of putting the words on paper and finding a producer.

Usually I meet these kinds of "writing partners" through a mutual friend who will say something

like: "Mr. Smith, this is Mr. Summers. He's a writer. Tell him about the hilarious and poignant time your pet hamster died and it was raining."

Often introductions take place while I'm eating at the mutual friend's home (I am never invited back). Could it be because I hurl gravy or mashed potatoes at potential writing partners?

Lately a new kind of imperfect stranger has materialized. These imperfect people dwell in cyberspace and they ferret me out as a mentor. Following is a recent e-mail note from someone I've never heard of.

"Hello, I am a screenwriter. Take a moment to give me some advice.

"I currently live in Colorado, don't have much money and have little to no contacts (my only contacts would be my sister and her friends who do various film festival work and are film school graduates in Chicago, you know, they now work as waiters and secretaries).

"I understand it is important to

postmarked as the day you wrote the material. The writer who can prove he/she wrote the material first is the legal owner. You can spend \$20 registering it with the Writers Guild of America in Los Angeles. Waste of money.

Now, about an agent—

You can get a list from the W.G.A. (Phone: 213-931-4000.) Or you can check out the Hollywood Creative Directory. They have an internet site (<www.hollywood.com>). Or buy *Variety*. Lots of deals are reported.

Find an agency and write a specific agent a letter. Do this with 100 different agents. You might get lucky.

You've heard of the guy who stands on the corner and as every girl comes by, he asks: "want to go to bed with me?" The first 49 girls say no. The 50th asks "why not?" Same thing with getting a script made. Persistence (please—no puns about getting screwed in both cases) pays off.

If you're marketing apples, it's a fine idea to have some great apples. If you're marketing screen-



get my work registered but I don't know where to do that. And I don't know about the cost. And where can I find an agent? All of these obstacles have led to a great frustration and a few unproduced screenplays sitting on my desk whose only audience is family and friends saying 'wow, you should get these produced!'

"From what I can tell about the film industry, to be successful you're either an overnight sensation or you work your way up. I'd be happy with either one but I've got to start somewhere and soon!"

"I want advice and any numbers or people to contact..."

Dear Colorado Screenwriter:

Judging by your desperation, I'd bet you'd give a free option to any producer that showed interest in your stuff.

Then you know what happens? You don't? Listen up. The producer presents your work to a studio. If the studio likes it, the studio pays you and the producer makes millions. Ask yourself this crass cosmic question: why would a producer steal something he can get for free?

If you're paranoid, slip your material in an envelope and stick penny stamps over the seals. Have the post office cancel the stamps. In the highly unlikely event someone swipes your material, see a judge. She breaks the "stamp seals" and will pronounce the date it was

plays, it's a fine idea to have some great screenplays. Learn how to write them by reading great scripts. Start with *Butch Cassidy and the Sundance Kid* by William Goldman. That's your competition.

He has a book called *Adventures in The Screentrade*. The paperback includes a copy of the script. Also buy a textbook called *Story Sense* by Paul Lucey. He's one of the great screenwriting teachers of this century.

Finally, some personal observations.

Your writing convinces me you may be pushy, stupid or naive. Possibly all three.

It has taken me a lifetime to build up my contacts. I try to give the impression I am warm, lovable and passionate about my work.

Do you think I would inflict you—an imperfect stranger—on people I'm trying to maintain good relationships with? I don't know your work. I don't have time to read it. I don't want to read it.

So you've blown it with me. Don't blow it with the next writer who might try to help you.

Try to be more like my mother's pup (hint: if that pup could talk and wanted a bone, he would at least tell me he enjoyed one my columns, novels or movies).

You were trolling for much more than a bone. You were after a hunk of my life.

Now, leave me alone.

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Fall preview aids cancer research

FASHION

BY AMY BOUGH

Holt Renfrew had the honor of presenting one of the most professional fashion shows this city has seen in a long time. The runway show, entitled *Fashion with Compassion & Soul*, was a fundraiser for the Alberta Breast Cancer Foundation and displayed fall styles for both men and women.

Some of the key designers showcased during the Oct. 7 shindig at the Winspear Centre were Jill Sander, Calvin Klein, Donna Karan, Gucci and the late Gianni Versace. Other segments were entitled; "Look of the Irish," which featured cozy sweaters and earth tones; "Leather" focused on coats, pants and beyond; "New Duality-Pinstripes," showcased men and women's suits; and "British Boys" went to show—as far as men's wear is concerned—that the Euro-invasion has never really stopped.

The most prominent new look for fall was skirts with high slits placed off-centre in the front. Accessorizing was also key—hats with matching scarves and gloves went over well.

The most popular segment, "British Boys," really got the crowd going. The tragically handsome male models posed, shimmied and mugged to the Kinks' "Dedicated Follower of Fashion." It's amazing what a cute man can get away with—because if a female model ever tried to play cutesy with her audience, she would be crucified.



all photos by Darren Wolf

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It's in your genes

HEALTH
BY AMY ROUGH

"Barbie has ruined my life." I hear this at least 10 times a year from my oldest childhood friend and my response is always the same, "Why's that?" To which my friend inevitably replies, "Because I'll never have a body like Barbie's."

Is this the excuse of the modern woman? Blame all your body-image problems on poor old Barbie? No matter what the cause, it is true North Americans have poor body images. In an American survey conducted between 1950-1966, it was estimated that seven per cent of men and 14 per cent of women were trying to lose weight. Compare those stats to a survey conducted in 1993 in which 37 per cent of men and 52 per cent of women were reported trying to shed excess pounds.

More and more people are dissatisfied with the way they look—and a lot of these people, from a medical standpoint, would not be considered obese or even overweight.

People have blamed everything from Barbie to supermodels as the reason they are dissatisfied with their appearances. It was estimated in 1993 that \$30 billion a year is spent on diets and diet-related products.

In an *American Psychologist* article entitled "The Dieting Maelstrom," authors Kelly Brownell and Judith Rodin state, "As a culture, we believe the body is infinitely

malleable and that an imperfect body reflects an imperfect personality." The authors then go on to assert that no matter how stalwart your intentions, body shape does have a genetic component.

Scientists have estimated between 25 to 75 per cent of our body mass index can be attributed to genetics. Does it mean that if your parents are overweight there is a 25 to 75 per cent chance you will be as well? Not at all.

Think of it this way, you may have your father's nose and your father's eyes but you can be distinguished from your father. Genetics is a gamble; if you are unlucky enough to draw your grandma's dumpy derriere from the gene pool than there's probably nothing, no matter how hard you diet or exercise, that you can do to change that. Fat, in general, is excess and it can be lost. But if your waist is genetically thick, it will always be thick.

The authors assert genetics cannot be used as a scapegoat for being obese. No one is genetically obese but perhaps society shares blame in projecting unattainable goals on people who do not have the ability—because of their genetics—to maintain society's ideal body type. And how do the author's suggest remedying this? They suggest people become educated on exactly what they can change about their bodies and what they can't change.

The fact is, you may never have Barbie or Ken's body but you can still lose weight and be the best you were meant to be.



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In the Box

continued from page 6

TOPIC: The Buds

Steve: The Leafs actually gave the Oil a pretty good run on Saturday. If it wasn't for yet another giveaway from defenseman Jamie Macoun (while on the powerplay, he made a brutal attempt at a spin-o-rama move in the neutral zone, Mats Lindgren took the loose puck and buried the breakaway chance), the Leafs may have actually scraped out of Edmonton with a point. But they continue to deify players like Macoun. He gets over \$1 million a year—not bad for a guy who can't skate or handle a puck. Macoun is over the hill but the Leafs run him out there, shift after shift, much to the delight of opposing teams. The powerplay in T.O. has only one stinking powerplay goal in about 2,000 chances. The team's power-play percentage is lower than Hell's sub-basement. Mats Sundin has yet to score in his first five games. He's got to carry the brunt of the Leafs' offence and then still has to be fresh enough to lead Sweden at the Olympics. "No matter the situation, I'll be ready for the Olympics," he said. "It's a dream of every athlete to compete at the Olympics, no matter if you're a hockey player or a downhill skier. If I can perform well for Sweden, I will—and that's not a chance that comes again." Still, Sundin knows where to put credit where credit is due: "We played better tonight than we did against the Flames [a 2-1 Leafs win] and I don't think we've been outplayed yet. But the Oilers are a good team and you have to give credit to their goalie [Curtis Joseph was the game's number-one star]." And despite the

fact Toronto is making massive improvements, a victory over the Leafs is still a victory over a bad team.

John: I couldn't agree with you more, Steve. I was talking to another Leaf fan after the game and she was saying how she was pleased with the Leafs because they weren't blown away by the Oilers and that they're improving (although they couldn't possibly get any worse). I marveled at how fans of the Buds (yourself included) find yet another loss a positive thing because it was only by one goal. Now I can understand the loyalty thing (believe me I know how frustrating it is to hang on to a hopeless cause) with older Easterners who actually remember what it felt like to back a winner but I can't for the life of me understand how younger generations from across Canada grow up learning to back a loser. What does that say about Canadians in general? For God's sake, you pathetic Leafs' fans under the age of 30—and especially who have never lived near Toronto—GET A LIFE!

TOPIC: City of Losers

John: Vancouver. A beautiful location—a city that could have been so much more...but ruined by poor growth planning, a government overcome by greed (if you have enough money, move to the City of Vancouver and we'll help you displace the low-income earners onto the streets, where they belong) and the resulting overcrowding. Not to mention the millions of sheep, destined to follow what others tell them to do, as can be witnessed by the number of Starbucks' locations (you can't throw a stick without hitting one). The Vancouver Canucks. As unimpressive as the city itself. Full of players with high payrolls and plenty of talent but ruined by the absolute lack of any heart whatsoever

(sorry Mark Messier, not even you can help this team). Any team that is still considering signing Alex Mogilny only proves they don't know what heart is. Even when Vancouver wins they look bad. Goalie Kirk McLean kept them in that last game and was the only reason the Canucks won. The team and the city are a perfect match.

Steve: How about changing the name to the Vancouver Hippies? Vancouver Whale-Savers? Vancouver Eco-Nuts? Vancouver Green-heads? Vancouver Gombergs! Vancouver Potheads? How about a cool non-plural name, like The Vancouver Marijuana? Or how about a Disney name, like The Mighty Cappuccinos of British Columbia? Hell, we want

to hear your suggestions. We'll print the best. Send entries to Re-name the Canucks, c/o Vue Weekly, 307, 10080-Jasper Ave., Edmonton, AB T6E 4B6. Or fax them at 426-2889. Or e-mail your entries to office@vue.ab.ca... If you're artistic-like, draw us a mock-up of a new uniform...We'll give away some hockey-related prizes to the winners.

Soccer

continued from page 6

like Miller (who was—bar none—easily the worst player on the field against Mexico), whose only star on the résumé is the fact he played with Lenarduzzi a decade ago. Miller is Canada's answer to Toronto Maple Leaf Jamie Macoun. The media seems to love him, the coach loves him—and it distorts the simple fact the world-class game has passed him by.

So, expecting Canada to lose by a handful to the all-so-powerful Mexicans, I was pleasantly surprised to see Lenarduzzi, with his back against the wall, forced to play a three-forward set-up in the second half. His team responded with two wonderful strikes, from Corraza and Bunbury, to put the Canadians up. See what happens when you don't treat offense like a leper? But, unfortunately, Canada chose to sit on the 2-1 lead. Lenarduzzi invited the Mexicans to attack Canada's weak flank (Marty Nash's play on the right wing was abysmal). His plan worked—for Mexico, as they scored the equalizer with just five minutes left.

Canada has been all but eliminated from the World Cup. All



Canadian winger Marty Nash storms the ball up the Mexican flank.

the better. It seems Soccer Canada will stop at nothing to take away from this country's top players. Here's a message for Team Canada's next coach—there's nothing wrong with scoring goals.

One can only wonder what could have been for Canada had Lenarduzzi employed a more offensive approach in its previous games.

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Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

Kingston, Ontario's Weeping Tile has been frequent and welcome visitors to the club and concert stages of Edmonton in the last couple of years. The band is back again on Thursday night making its first "in city" appearance since the release of its new disc *Valentino*. The group returned to the same Kingston studio (Funhouse) where it created its first recording back in 1994. In the reverse of "how they spent their summer vacation," the songs on *Valentino* were created during the band members' self-styled "winter hibernation" in early 1997. Only fitting then that they begin touring the new tunes as the sun sinks lower on the Canadian horizon. Weeping Tile will headline the Rev Thursday night.

Encinitas, Cal. is the hometown of the act that launches a three-night stand at the *Sidetrack Café* Thursday night. *Sauce* is the moniker of the five piece Rock 'n Roll band that rolls into the 'Trak that evening and the capital letters in the spelling of "Rock 'n Roll" is no accident. These guys drop names like Janis Joplin, Otis Redding and the Allman Brothers when listing influences. Spontaneity, subtlety and one thousand lbs. of rock and roll (there's those words again) will combine into an evening that just won't stop. Before *Sauce* get started on Thursday you'll be able to enjoy *Painting Daisies* as openers and Friday and Saturday *Moving Bears* will begin the evening.

Connie Kaldor's artistic journey has been long, involved and endlessly fascinating to the legion of fans she's developed over many years of playing shows in Edmonton. The confessional aspects of that keeps 'em coming back for more. Check in with the latest chapter of Kaldor's musical journey Friday night at the Myer Horowitz Theatre in the Students' Union Building on the University of Alberta campus.

"Urban folk" conjures up a host of interesting images for *Music Notes*. No dirt under the fingernails and songs composed about the pain of driving up 114th Street during the morning commute from the West End are a couple that come to mind. For a dose of the real thing (as it were) join self-described "urban folkies" *Sticks & Stones* at *Manifesto Gallery* and *Bistro* on Friday and Saturday night. The group will be playing its first show since an appearance at the *Global Visions Festival* a few weeks back. *Sticks & Stones* will use the occasion of this, their "Autumn Leaves" concert, to release the group's new, three-song demo tape into the wonderful world of music. Friday night the group will host storyteller *Gail de Vos* as opening act and Saturday accordion wunderkind *Raylene Campbell* will open the show.

Dame Gillian Weir comes by her title honestly. Queen Elizabeth II gave it to her (Commander Of The British Empire, awarded in 1989) in recognition of her accomplishments as a concert organist. Weir will sit down at the West End Christian Reformed Church's (Corner of 100th Avenue and 149th Street) Letourneau pipe organ on Friday night and put that instrument through its paces. She'll



Connie Kaldor plays U of A this Friday.

play selections by Mozart, Scarlatti and Bach in a program designed to show you why she's one of the best pipe organ players in the world. The performance begins at 8 p.m.

The Latitude 53 gallery and artists society is best known for presenting cutting-edge gallery shows that draw from a wide variety of artistic disciplines (sometimes all at once!). Friday night, however, they'll prove that they're just good ol' Edmonton boys and girls at heart. Latitude 53 presents Lionel Rault and band at the Hazeldean Community Hall. Formally, this is an opportunity to welcome the newly elected Board of Directors to their respective positions. But a hall party is a hall party and this event clearly has an "eat, drink, dance and be merry" subtext that will be evident to all who deign to tour the, ah, exhibit which begins Friday night at 8 p.m.

The porch lights will be on and the drapes drawn at the homes of Newfoundlanders across the city on Saturday. That's because *Buddy Washname and the Other Fellers* will appear at the Arden Theatre at 8 p.m. that evening and the group is a big draw among Newfoundland expats. Buddy et al. combine some wacky costumes (thin fishing gear) with a liberal dose of Newfie humor (musical and spoken word) that cracks up even audience members who don't hail from the Rock. Can humor still be found in the lowly cod fish? Find out Saturday night.

the Rev

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FRIDAY OCT. 17
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WEDNESDAY OCT. 22
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THURSDAY OCT. 23
THE smalls
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Shallow, North Dakota
Advance Tix:
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Diesel Boy to motor its way into our frigid town

SoCal punk band prepares for case of *Venus Envy*

PUNK

BY STEVEN
SANDOR

PreVUE

Santa Rosa, Cal.-based pop-punk quartet Diesel Boy have toured with the mighty Sno-Jam Tour. The band has brushed shoulders with some of North America's biggest punk acts. Diesel Boy's second record, entitled *Venus Envy*, is due out early in '94.

But the last thing the band wants you to think is that it's doing anything special.

"I don't think we take ourselves too seriously—that's the key to our sense of humor," says singer/guitarist Dave Lake. "We're just a band, after all. We're not doing anything ground-breaking. We're just a pop-punk band from California that tries to write the best songs we can."

Being able to come up with catchy punk melodies is what's important to Lake. He promises the band's new record, due out in a few months (the boys have already recorded the thing), will be a major improvement on the band's '92 debut, *Cock Rock*.

"We had way more fun this time when we made the record," says Lake. "We knew the producer [Ryan Greene, who's best known for his work with fellow punks NOFX] and we really clicked in the studio. The first time we recorded, the band was only together for nine months and we did what most bands do the first time they go into the studio to record an album—

we laid down the best songs we had written while we've been together. This time around, we'd become so used to playing with each other and we grew a lot together. The result is a lot better album the second time around.

"This time, I really wrote the songs with the idea that these were going to be put down on record. This time I put the emphasis on crafting really good songs."

Will Lake be proven correct? Since the album won't hit the shelves for another couple of months, it is too early to tell. Suffice to say that you'll hear quite a few of the new tunes if you decide to check out the band later this week.

The strength of the band's first record earned it a spot on the Sno-Jam tour which crossed Canada last year. It earned the boys in Diesel Boy the chance to play with high-profile acts like SNUF and Good Riddance.

"Canada just has an awesome punk rock scene," marvels Lake. "I don't know what it is about Canada but whenever this band is in Canada, the crowds are just awesome and the interest in pop-punk music is just huge. It may have died down somewhat by now but Canadians just seem to go for the Fat Wreck Chords kind of band."

Diesel Boy
Rebar
Oct. 20

Men of the Deeps hit the heights of the depths

Miner choir doesn't have to dig for success

FOLK

BY DAVID
GOBEIL TAYLOR

PreVUE

The stage is bare. The house lights dim. Music starts and a group of men in black coveralls, pit boots and mining helmets come bursting through the audience toward the stage, singing a traditional Nova Scotia mining song, lit only by the lamps atop their helmets.

"Someone on the CBC said we look like disembodied glowworms when we enter," jokes Yogi Muise, business manager and bass singer of Men of the Deeps, a choir made up entirely of working or retired miners ranging in age from 30 to over 70.

Men of the Deeps, based in the Glace Bay Miners' Museum, was formed in 1967 to celebrate Canada's centennial. In the 30 years since then, they have released seven albums, toured North America extensively, toured China and appeared in National Film Board productions and countless television shows.

"This is the only choir where the first criterion isn't the ability to sing," says Muise. "New singers fill out an application and give their check number. We investigate to make sure they've worked in a mine—then they get to audition."

Most of the choir members don't read music, so they must learn their three-and-four-voice arrangements by rote.

Our music director, John

O'Donnell, keeps trying to teach us to read music. But you can't teach an old dog new tricks, I guess," says Muise.

The camaraderie that results from such shared experiences among the choir members is striking, according to Muise.

"Mines in Nova Scotia aren't like mines elsewhere in Canada.

New singers fill out an application and give their check number. We investigate to make sure they've worked in a mine—then they get to audition."

—Yogi Muise of
Men of the Deeps

The tunnels go four and a half miles out under the Atlantic ocean. With all that water above your head, there's a great element of danger. So miners sing and tease and fool around. That's our way of getting through a hard day's work.

"Our concerts are a rollercoaster of emotion," says Muise. "The audience will laugh at a funny story one moment, then cry during a

song about a guy who lost his son in the mines the next. They know we're all real miners; they can sense very quickly that there's nothing phony about us."

One of Muise's favorite memories from the choir is their tour of China in 1976, only four years after Canada had restored diplomatic relations with the communist regime.

"It was totally different from our other trips," he says. "It wasn't glitzy at all. We sang in some very poverty-stricken areas. But for the Chinese, we were given the royal treatment. The worker is like a god to the Chinese, so we got more considerations than a group of journalists or lawyers would have. Crowds were cheering for us everywhere. We even went to the Manchurian border—where Westerners are normally not permitted—so we could see the mines. Most of the people there had never seen a Caucasian before."

Men of the Deeps is embarking on a 10-day tour from Sault Ste. Marie, Ont. to Kamloops, B.C. and will be singing to people who have never seen an authentic miner sing Nova Scotian folk and mining songs before.

"What's great about it," says Muise, "is that we don't sing and tour for a living. We do it for the fun, for the weekend trips and for the music."

Men of the Deeps
Winspear Centre
Oct. 22

MUSIC

JAZZ
BY PETER
BROTH

PreVUE

This Friday and Saturday marks the unveiling of a very special event featuring one of this country's most gifted musicians—who just happens to reside in this city.

Saxophonist and composer P.J. Perry will take centre stage with the ESO to present a program of music that—if not hardcore jazz—certainly has a foundation built on the music that is Perry's first love.

The Juno-Award winning instrumentalist first pitched the idea of working with the ESO last spring. Evidently he didn't have to push the idea down anyone's throat as it was put into this season's calendar shortly after he first talked with those who make the orchestra's artistic decisions.

"They jumped at it right away and you know I'd been thinking about this kind of concert for years. Actually I first dreamed of doing this when I was 14 years old. I guess some people were surprised that I hadn't got around to contacting the ESO sooner but when I look at it now, I'm mature enough as a musician to undertake it and it is a big undertaking," said Perry, who will be backed by the orchestra and a 10-piece rhythm section that cuts quite a musical swath.

Perry hired the best; Torontonian Rick Wilkins was his first choice. Wilkins is best known for his playing and arranging with the Grammy-Award winning Boss Brass.

"Rick's done everything from

film scores to the *Hockey Night In Canada* theme but this project has turned into a labor of love for us," Perry stated a day before beginning rehearsals at the Winspear.

The two concerts will start with the world-class player uncharacteristically playing an 11-minute classical saxophone concerto with a stripped-down orchestra. After that, the program will take on a distinct jazz flavor.

Over the course of the night we'll hear a ballad medley à la Johnny Hodges, the great saxophonist from Duke Ellington's Orchestra, that includes a take on "Sophisticated Lady" as well as a tribute to ragtime saxophone.

"For the ragtime sax portion I'll be playing a sopranino which is the smallest of the sax family. It's half the size of a soprano sax," Perry mentioned.

Also in keeping with the diverse nature of the evening's program, Perry has chosen two compositions from well-known jazz musicians to close the first half of the concert.

"A John Lewis [Modern Jazz Quartet] piece called 'Django' is technically tough and it will feature the rhythm section while 'Hand In Hand' was written by Ralph Towner of the group Oregon. It's a really spacey, haunting number that keys on percussion like brushes on the snare drum."

This won't be the first opportunity Perry has had to play the beautiful new Winspear hall. In September he made two appearances in the space of a week.

The first was as a member of

Joe Lovano's supporting cast for the New York saxophonist's *Tribute To Sinatra* show that was part of a gala evening of jazz which began with Wayne Shorter and Herbie Hancock.

Perry's second opportunity to play the Winspear found him fronting a trio for the evening of all Alberta artists who played in benefit of CKUA.

"It's a great hall. For the bene-

fit, we basically played in an acoustic setting and we had no problems hearing ourselves. The Lovano show was great fun and I loved the arrangements.

"But as far as the Hancock, Shorter set went, it was for me one of the great listening experiences of my life, they were brilliant," said Perry.

Back to the concert at hand: the second half of the program will

include a Tribute To Stan Getz—a medley of pieces that were often in Charlie Parker's repertoire which will feature the ESO's strings—and a Bob Tildesley piece entitled "They Kept Bach's Head Alive" which appeared on Perry's most recent CD.

**P.J. Perry
with the ESO
Winspear Centre
Oct. 17-18**



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Sherwood Park alt-rock trio get Hyper on stage

ALTERNATIVE PreVUE
BY STEVEN SANDOR

Hyperpsyche's indie debut CD, *Speak It*, has made the band one of the toasts of the local music scene. But guitarist/vocalist Chris Stanton can't wait to play the band's new songs in front of live music patrons.

"There's quite a few new songs that we do now. We've progressed so much since we recorded that album in April," says Stanton, who is enjoying a slow Thanksgiving shift at the Sherwood Park Joey Tomatoes location. "We have all these new songs that we want to get out. I can't wait to get back into the studio. But for now, we'll have to be happy that people will get to hear our new stuff as part of our

live show."

Stanton assures the band's music has matured greatly from the Brit-rock influenced power-pop that permeated the Sherwood Park-based band's (Stanton, bassist Marty Lastiwka and drummer Mike Angus) debut CD. *Speak It* was heavily influenced by the sounds Stanton and Angus soaked in while they spent most of 1994 living in London (England, not Ontario).

"Our music has become a lot more progressive, even though that may be a bad term to use, and a lot more inventive," says Stanton. "We've developed more in the craft of writing songs. We've synthesized a lot of different influences into the mix. When we started out, all of us were into Crowded House and U2. Now, we have influences as far-ranging as Radiohead and the Prodigy. They all, somehow, work their way into our songs. Our first record was a real learning experience. We've learned a lot more about stuff in the studio and we know we can do it better the next time we get there."

The three members of the band have all been close friends since junior high. This is both a boon and a hindrance for Hyperpsyche.

"We've been together since we were kids," says Stanton. "The band is like a girlfriend—or at least a

very permanent mistress. It's good and bad the same time. Since we're all good friends we're willing to give a lot of ground to each other. We're willing to give each other the space we need to get the ideas out. But, on the flipside, there can be a lot of tensions aroused."

How does the music translate to the stage? Stanton admits the band is still finding its chops when it comes to playing in front of an audience in the noble attempt to sell beer and arouse interest in *Speak It*.

"There's really a million different ways we can go. As far as we're concerned, this band is just starting out. By putting more into it, we're already becoming a better band."

Hyperpsyche
The Rev
Oct. 17

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Alley Boys hit Main Street

ALTERNATIVE PreVUE
BY DAVID
TAYLOR

Talk about being in the right place at the right time.

One fateful night in August last year, the members of San Francisco-based alternative band the Alley Boys went to the Shoreline Amphitheater for a meeting with a representative from their management company. AC/DC were playing there that night and their regular opening band had just canceled. So the rep asked the Alley Boys if they'd like to play.

One "Hell, yes!" later and the band was on stage. And instead of being booed like many opening acts for legendary bands, the crowd loved them. And AC/DC loved them. So they continued on the tour for a couple of months.

"The guys from AC/DC were everything you'd wish a rock star to be," says Alley Boys singer/guitarist Billy James. "Really down-to-earth, really cool people."

It was a big break for a band that was already very much on its way. The Alley Boys are true genre-benders, liberally dipping their ladies into the punk, alternative, rock and pop streams.

"When we started, we decided to just play together for a while and see what we ended up sounding like," says James, "instead of trying to fit a particular mold."

Refreshing to hear from an American, isn't it?

like most bands do, going on grueling tour after grueling tour, trying to get their music heard.

"I love touring," says James. "even though when you come home you feel like you just got your ass kicked."

But now that they're on the road more-traveled, is the ride less bumpy?

"The tours are easier now, mostly because we know there'll actually be people at the shows. Yeah, we're staying in nicer hotels. Our first four or five tours we drove around in a van and trailer. Now we bought a 30-foot Winnebago, so we're not elbow to elbow all the time."

Said Winnebago will be driving in to Edmonton in a week. And far from feeling lost in the Canadian wilderness, the Alley Boys are looking forward it.

"We love Edmonton," says James. "It's our favorite Canadian city to play in because of the fans. They're just fuckin' awesome."

The Canadian alternative scene is behind the times, compared to San Francisco. That's one of the reasons we've been so successful in Canada—people want to hear a fresh sound. At least that's what I figure—but Canada and the U.S. are two different countries."

Refreshing to hear from an American, isn't it?

Alley Boys
The Sidetrack
Oct. 23

The Alley Boys paid their dues

Photo: Alan Light



The Alley Boys: Edmonton fans are just fuckin' awesome.

Leahy keeps Celtic fusion in the family

FOLK
LORRAINE
RESSLER

PrevUE

For those of us who like to hear toe-tappin', fiddlin', step-dancin' Celtic music but can't wait to see Riverdance in March or Lord of the Dance in November, there is a third option. Oct. 23, the Canadian group Leahy is coming to the Arden Theatre.

Currently on a Canada-wide tour, the group's first show has already sold out but fortunately the band has set up a second show—and the ticket price is only about a third of what you'll pay to see Riverdance.

Leahy is an old-fashioned family band, made up entirely of Leahy siblings from Lakefield, Ont. Vue Weekly caught up with Siobheann Leahy last weekend.

"There's actually seven girls and four boys in our family and there are nine of us performing. Our eldest sister is managing the group and there's another sister who is also a wicked singer but is offerring up a family at the moment."

It all sounds a bit like *The Partridge Family*, except that their parents aren't part of the act. They almost could be, though.

"Mom was a step-dancer, singer and played the piano—all Cape

Breton style. Our father was a fiddler from Ontario. Dad was playing at a contest when we were step-dancing at. Her normal fiddler wasn't there, so they had to call dad in to play for her. Then they got together and this is the result!"

Step-dancing is still a very strong part of the family act.

"The dancing is very important to us. We generally dance at the beginning and at the end of our show and everybody step-dances. The style is French-Canadian and it's kind of like an amalgamation of the French, the Irish, Scottish—so many different types all put into one."

Leahy released its first CD in Canada about a year ago on an independent label. It has been picked up by Virgin Records since then and is soon to be released in the United States and Europe as a sort of introduction to the second CD the family is recording early next spring.

Asked if she could explain Celtic music's recent popularity in Canada, Siobheann Leahy replied, "I think the thing with Celtic music is that it's like roots music. It takes you back home."

Leahy
Arden Theatre
(two shows)
Oct. 23

Gary McGowan's iPROfiles

Name: Mike Boroditsky
Notoriety: Guitarist with Baffin Island Party. It's a band whose music is fast like punk, sometimes hard like metal and strange like Alex Reno
Next gig: Oct. 19 at Area 51 (11725B-Jasper Avenue)



Mike Boroditsky

Tell us something no one knows about you: I like long walks on the beach, candlelight dinners and soft jazz.

Anything you can't live without?: Chocolate.

Hobbies: Writing false gig reviews.

Favorite thing about your personality: All the little things that bother other people.

What you do to relax: I often insult people.

Favorite movie: *The Brother From Another Planet*.

Anything you wouldn't wear?: A hat.

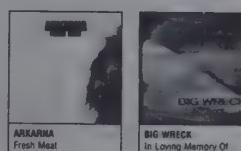
Favorite smell: Undercooked meat.

Memorable school experience: On the first day of high school I was walking from the bus stop to the school. I grabbed a kid by the throat, pulled out a Colt .45 replica, held it to his head and asked him if he had a dime. At that point he wet his pants. The kid thought he was going to die, so in retrospect it's not very funny. But every time I think about it now I still laugh.

Most creative time of the day: Late night.

Gig from Hell: I was on tour with Minstrels On Speed as their sound guy. We were playing Amigo's in Saskatoon. The band went over well and the crowd wanted more. The band wanted to go home so they sent me on stage to do my rendition of Frank Zappa's "Dangerous Kitchen" on solo guitar. It worked like a charm. The audience shut up and left. There was no one there by the time I finished.

MUSIC



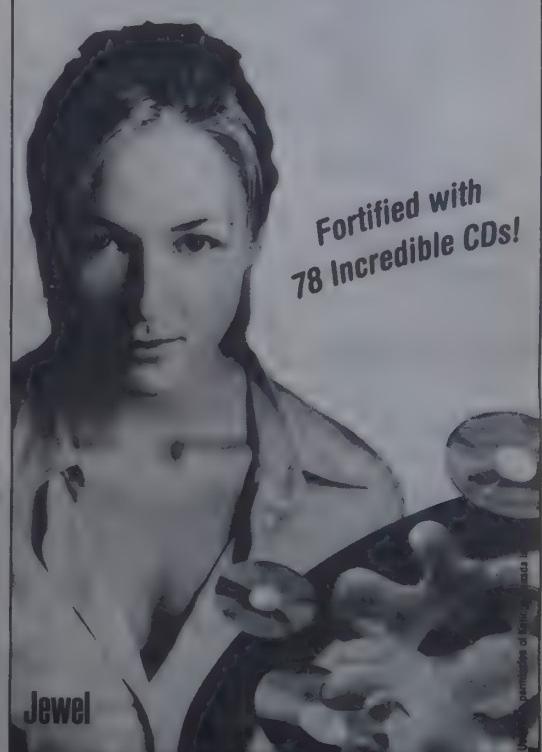
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I am
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Long John Baldry: Partly responsible for Elton John.

Baldry touches a generation

BLUES
BY KAREN HAYDEN

PreVUE

liner and we see that he in turn influenced a host of British players.

"Some of my companions were Mick Jagger, Charlie Watts and Jimmy Page. I met Rod Stewart at a railway station at midnight, playing harmonica while buried in a long woolen football scarf. Rod later became a member of Bluesology, a group that was already together when I first heard them. I was playing cards at a club called the Cromwellian. I took a break from my game to go to the bar for a drink when I heard the band. I knew I would be touring in the next few weeks and asked them if they would like to be the Baldry back up band. They were, from 1966 to 1969."

Well, perhaps at the beginning. "My very first 12 string guitar was made by a cabinet-maker who wanted to try his hand at making guitars," Long John Baldry told me. "His name was Tony Zemaitis and he has since gone on to make guitars for Eric Clapton and a host of others. He sold me his very first guitar for the sum of \$15. Unfortunately, it was stolen but I still do have some guitars from that era, including one of the first three Guild Dreadnought instruments."

That's just one of many fascinating anecdotes that Baldry passed on to me when I caught up with him at his Vancouver home on Thanksgiving Monday. Baldry's first influences were American bluesmen he heard on record in the mid '50s. He began to play their music "parrot fashion" and by late '50s he was in the favorable position of being one of only two reasonably proficient guitarists around to accompany touring American bluesmen.

"If Alexis Korner couldn't do it, I got the call," he related. "I knew the promoters who were bringing the likes of Memphis Slim, Little Brother Montgomery and Speckled Red in—and it was this onslaught of people coming to England that made my guitar playing develop very quickly. Although I never got to meet him, Big Bill Broonzy was the guitarist who has influenced my style the most."

Flash ahead to the mid-'60s, when Baldry was touring as a head-

web and magazines and such—but nothing can take the place of a good book."

Recent recording projects for Baldry include a live CD recorded for German National Radio.

"My first live recording. It was originally done for live broadcast but it turned out so good that I said this sounds so marvelous it should go out as a recording. The CD you hear is just a portion of a three-and-a-half hour concert."

His latest, the Juno-award winning *Right to Sing The Blues* was recorded in a jiffy here in Edmonton.

"We only had five days to make the album. Holger Petersen suggested we do 'Morning Dew' again as it was one of his favorite recordings of mine and sax-man Johnny Ferrera brought us the title track, written by Colin James."

There is another Edmonton connection on the CD, a great song written by Lionel Rault. Baldry told me "Easy Street" was one of many of Rault's songs that were considered.

What will we hear at his intimate two-man acoustic show which will feature his long time accompanist Tony Robertson on guitar?

"Lots of music that first inspired me in the '50s and '60s. Some of the music I'm famous for that can be broken down on an acoustic format—so a mélange, if you will, of many different things and a few stories, too."

Long John Baldry
Festival Place,
Sherwood Park
Oct. 19

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6 a.m.-9 am weekdays on the CKUA Radio network, 580 AM and 94.9 FM. To hear the entire Long John Baldry interview tune in to CKUA Friday night at 10 p.m.

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s/t
(PolyGram)

The Bristol, England-based group defined the musical genre which quickly became known as "trip-hop" with its debut long-player, *Dummy*, a couple of years back. Filled with chunky, slow, sultry beats layered with eerie melodies and samples sounding like they'd been pulled from '60s British spy movies, Portishead created a hybrid of jazz cool and pop style which had a far more lounge-room feel than the majority of acid jazz being created at the time.

Beth Gibbons' voice was a cross between American lounge-ingenue and British pop star; the perfect driving force behind a sound which was both retro and ahead of its time. Dance music had finally shaken off the 120 bpm-plus-or-less shackles and found it had artists who could not only write for the dance floor but whose songs also worked for a night at home with the stereo.

So, the band's follow-up was greeted with much excitement. Over the last year, overkill has basically killed the trip-hop genre. Would a recording by the band who created the quintessential trip-hop album revive interest in the style?

Disappointingly, the answer is no. *Portishead* fails to do what *Dummy* achieved. Where *Dummy* was inventive, *Portishead* is banal. The album begins with "Cowboys," which has Gibbons' screeching—not singing—over a canned drum beat. It's like Exene Cervenka's beat poetry, except with a few production values. At best, it's mildly irritating. At worst, it's un inventive dreck from a band that seems to have run out of creative juices fairly quickly.

The rest of the album should pick things up, right? Astonishingly, the answer is no. The album relies solely on the preset drum beats and vocals by Gibbons. There is no real music—no backing melodies—that ever make it to the fore. Whether this makes it music or bad beat poetry I can't decide—but one thing is for sure: this is one lousy album. I mean, not "disappointing" or "weak but has some solid moments"—I mean one could pick more musically redeeming moments out of that blasted *Aqua* single than from *Portishead*.

After all, this isn't music. This is drumbeats and screeching, like banshees howling on Halloween night. Maybe buy this album if you want a few effects to scare the kids Oct. 31. Otherwise, be very, very afraid...

— Steven Sander

BOB WISEMAN
Accidentally Acquired Beliefs
(WEA)

Wiseman's fifth solo venture marks a sort of mellowing out phase for the one-time keyboardist of Blue Rodeo. As usual, he spends a certain portion of the disc exorcising demons from his psyche, although this time around, he doesn't seem nearly as angry as he was when he made *City of Wood* back in '92. In fact, he sounds like he's having a lot more fun these days, both in the studio and away from it. Wiseman's made something of a trademark out of lampooning everything he sees, from everyday stupidities to outright atrocities.

Making a slight departure from his usually emotionally riveting and highly personal approach, Wiseman seems to be much more at ease with his surroundings. In general, the music on *Accidentally Acquired Beliefs* displays a less stark landscape—though no less honest—and Wiseman uses a much lighter touch, employing "friendlier" musical styles, such as the bouncy 7/8 beat



liam," the Tea Party-ish raga of "Two" and the economical humor utilized on the LP's only cover, Neil Young's "Love Is A Rose." Even at his breeziest, however, Wiseman is still in much deeper territory than his ex-crone at Blue Rodeo would ever dare to tread.

T.C. Shaw

VARIOUS ARTISTS
The Songs Of Jimmie Rodgers
(Sony Music)

The Songs Of Jimmie Rodgers is a tribute to the man known as "the father of country music." In the introduction of the liner notes Bob Dylan states such a title downplays Rodgers' accomplishments because "...this title is limiting and deceiving in light of today's country music and he wouldn't have understood it."

Truer words have never been spoken. Rodgers' tunes, both mellow and mournful, lack the pomp and circumstance of today's country showboats—I'm sure Rodgers would roll over in his grave if he had to witness Garth Brooks perform.

There is no shortage of big names on this tribute. Mary Chapin Carpenter sings "Somewhere Down Below The Mason Dixon Line," Steve Earle sings "In The Jailhouse Now" and Dylan covers "My Blue Eyed Jane"—and that's just the beginning. Include Aaron Neville, Willie Nelson and Van Morrison among the chosen few. Each rendering is suited to each artist's own style and none of these covers can be faulted. A grand tribute, indeed.

Amy Hough

BURNIN' DAYLIGHT
Burnin' Daylight
(Curb)

No question, the talents of Marc Beeson, Kurt Howell and Sonny LeMaire are beyond reproach. Between the three of them, they've put together a disc that's chock-full of excellent harmonies, tuneful arrangements and clever songwriting. Maybe a little too clever, in fact. I mean, there's getting a good sound and there's getting a sound without any rough edges at all. Even so, the abilities of all three players shines through—I'm just thinking a little looseness would go a long way.

As it is, these fellas probably have a couple of radio contenders; talent of this calibre can't be denied. However, *Burnin' Daylight* might give a little thought to *unlearning* some of what they know about country music. It would lend the effect of being more down-home.

T.C. Shaw

LOREENA MCKENNITT
The Book of Secrets
(WEA)

This CD gets its title from Marco Polo's *Book of Secrets*, an account of his travels in the East. McKennitt has done her own traveling and tries to incorporate Greek, Turkish, Sufi and Russian music into her own Celtic influences. The result is mixed but the sound is phenomenal: her studio engineers manage to weave together 27 musicians playing 50 instruments into a cohesive soundscape. Celtic mantras such as the harp, reed, bodhran, tin whistle and

hurdy-gurdy are juxtaposed with Eastern instruments—serangi, oud, bouzouki, tablas, timba and esraj—with the odd synth, guitar, drum and viola da gamba thrown in for good measure. Rather than feeling overorchestrated, the sound is surprisingly subdued and effective.

Musically, McKennitt has done her homework. The liner notes give an account of her voyages from 1991-95 all around Europe and the Middle East (her previous six albums must have made her some money). On each track she incorporates one nationality of music into her own style and it works—sort of. Sufi melodies interwoven with Celtic harmonies can sound interesting but it is when she uses her own melodies that the CD finds flat. Very flat. McKennitt has a lovely voice which she uses with passion but the effort is wasted on boring, predictable, repetitive melody. Thus the most effective tracks, like "La Serenissima," are the instrumental ones. The best moment, however, is the last track, "Dante's Prayer," in which the Russian St. Petersburg Chamber Choir sings a haunting traditional song, "Alleluia, Behold the Bridegroom."

A final note to whoever designed the liner notes: take a Graphic Design 101 class, fer chrissakes! On your first day they'll teach you that (a) LYRICS SET IN ALL SMALL CAPITALS ARE HARD TO READ and (b) text set in fancy artsy-fartsy cursive fonts are hard to read.

David Gobell Taylor

CLARENCE GATEMOUTH BROWN
Gate Swings
(Verve)

Though he's not recognized for it as much as some of his peers, Gate-mouth Brown is just as much a jazzman as a bluesman.

Anyone who caught him at our Folk Festival this past summer, no doubt, was caught up in the number of influences the guitarist and bandleader could incorporate into one tune. The truth is, the crusty old Louisiana-based musician is one of the most important musicians playing the blues today and on this album he walks that line between blues and jazz and the results are terrific.

There are a few pieces from the book of standards, including "Take the 'A' Train," Count Basie's "One O'Clock Jump" and Percy Mayfield's "River's Invitation" but under Brown's direction the tunes sparkle every bit as much as the originals.

As usual the man's arrangements are tight and crisp but thanks to the soulful calibre of Brown's cohorts, the swing factor equals the technique factor. Those staccato-type solos dominate Brown's turns on tunes like "Honey Dew" and a punchy take on "Caledonia." But there's also change-ups thanks to a couple of laid-back ballads that find the main man tossing solos back and forth with hot players like alto saxophonist Eric Demmer.

It would be foolish to expect any major changes in Brown's approach at this juncture of his career but this album confirms he does what he does as well as anyone on the planet.

Peter Worth

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laurie walker (canada)



NEW Science

Chaos theory, digital media, holistic medicine, new age mysticism... all impact on and shape science and technology at the end of the 20th century. Traditionally the scientific world leans heavily on observation, experimentation and proof on phenomena that can be observed, predicted, and measured. With mind boggling developments in digital technology, quarks and quasars, new religions and forms of healing, we are beginning as a culture to look beyond scientific proofs and experimentation.

In the exhibition NEW SCIENCE, six contemporary international artists explore the impact of the changing nature of scientific thought. Chaotic machines, the magic of rituals, ancient philosophy and immeasurable dynamic phenomena are linked to technology of the past and the future to cast a new light on our common understandings of research, experimentation and observation. Through their work these artists alternately question, mock and celebrate the authority of traditional science in western culture.

One thousand road, 1991

TATSUO MIYAJIMA,
b. 1957

Tatsuo Miyajima began working with technical media in 1988 when he made his first gadget from an LED (light emitting diode) board. In his work, gadgets usually associated with visual noise - calculators, sports scoreboards, digital billboards - become flickering objects of meditation. The technology is universal, having no cultural links to place or tradition. The basic building block of *One thousand road* is a 2 digit LED counter counting from nothing (Miyajima introduces a blank space for zero) to 99. One thousand two digit units are joined in groups of 10 and wired together in different combinations so that they count at different speeds, and each triggers another to begin counting from one. For Miyajima this cyclical counting embodies three Buddhist principles that are central to his life and work: keep changing, connect with everything, continue forever. Using technology as a medium to reveal Buddhist principles and foster our awareness of technology as today's common communication, Miyajima speaks to individuality, harmony, co-existence, and the human experience of time.

Tatsuo Miyajima continues to live in Tokyo where he was born.

"the aim is
to meet the eye of the earth
with one's own inner eye."

white dragon standing, 1988-89 untitled (crystal pillows), 1994 MARINA ABRAMOVIC, b. 1946

These works are part of a series made from semi-precious stones and minerals which invite viewers to experience their power to heal or transform the body. Leaning against the pillows or standing against the white dragon, viewers are put into the position of relating to the crystals as beings, communicating with their bodies. In the artist's words: "...the aim is to meet the eye of the earth with one's own inner eye." We are invited to observe our own bodies as they experience non-visual perception.

Given the western cultural adherence to traditional science, it is difficult to "experience the crystals without feeling a little foolish, one of the most powerful byproducts of "science". These works explore an alternative history of healing and understanding of the body that traditional western science has rejected.

Marina Abramovic was born in Belgrade and lives today in Amsterdam. Since the 1970s she has been creating art that tests the limits of physical and psychological resilience as she explores the body as a sight for creating meaning and knowledge.

Properties of Crystals:

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Rose Quartz: Protective & positive energies, comforts and heals emotional wounds from past relationships.

Rose Quartz: Protective & positive energies, comforts and heals emotional wounds, opens intuitive and psychic abilities.

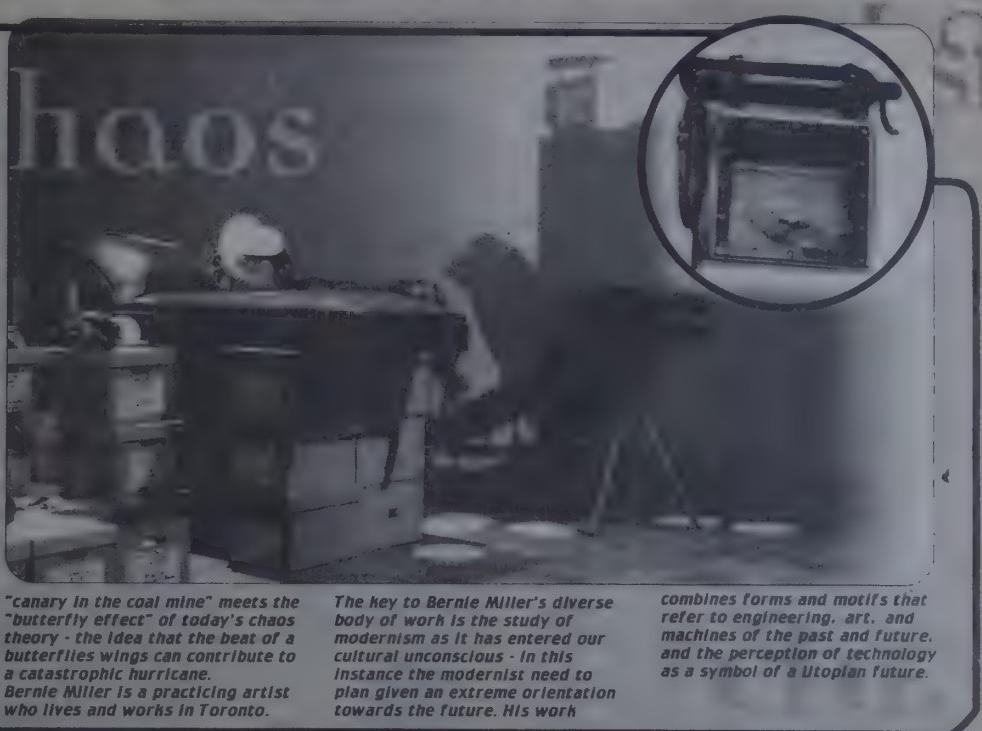
Smoked Quartz: Charges other crystals, aids communication, removes negativity.

Clear Quartz: Mirrors the soul, enhances & focuses energy, insulation.

Amethyst: Balances the chakras, aids spiritual growth, promotes intuition.

The canary effect, 1997 bernie miller, b.1948

the canary effect begins with objects borrowed from the storage vaults of the Provincial Museum of Alberta and Glenbow Museum in Calgary. In this jumble of science equipment, the 'hard' sciences that claim a basis in measurement are represented, as are the collecting and classifying sciences, such as museum science. The 'soft' sciences, or psycho-social sciences are here too, represented by the psychiatrist's couch. The artist wants to engage our perceptions about the grouping of objects and their purpose or history. This chaotic arrangement of the objects of 'science', the shadows it casts, the title of the work, and a specific focus in the display on a strange, tiny bird cage equipped with an oxygen tank join two metaphors that link old and new science and question science in the future. The historic



"canary in the coal mine" meets the "butterfly effect" of today's chaos theory - the idea that the beat of a butterfly's wings can contribute to a catastrophic hurricane. Bernie Miller is a practicing artist who lives and works in Toronto.

The key to Bernie Miller's diverse body of work is the study of modernism as it has entered our cultural unconscious - in this instance the modernist need to plan given an extreme orientation towards the future. His work

combines forms and motifs that refer to engineering, art, and machines of the past and future, and the perception of technology as a symbol of a Utopian future.

The way things go, 1986-87 kanalvideo, 1992 peter fischli and david weiss

In their video, *the way things go*, Swiss artists Peter Fischli and David Weiss document living sculpture. The beauty of their work lies in the way it works, literally, in the way things go. The objects they use are, according to the artists, next to nothing. Water, dry ice, buckets, candles, tires, sofas, mattresses, balloons, and garbage bags take on a new life. This duct-taped and chicken-wired, chaotic jumble of stuff is actually a highly organized and elaborate system which asks us to reconsider if we ever see an object for what it really is. The work gives the impression of endless, barely controlled chaos, proceeding at an unhurried pace, slowly working by falling apart. Fischli and Weiss have been collaborating on simulated sculpture, film and installation works since 1979. Through their work they explore the mechanisms that animate the universe.



seeing blue, 1993 - 94 laurie walker

In *seeing blue*, fluid appears to pass from a giant brain through a system of tubes into eggshell eyeballs and back to the brain again. As it travels, it transforms from blue to green. At first glance, this work seems to have escaped from science fiction. But Walker's work is less about science, more about commenting on the symbolic potential of the devices associated with science. That symbolism is stressed in the watercolours that accompany the brain; the sponge refers to the biblical story of the vinegar-soaked sponge that was offered to Christ on the cross; the eggs allude to the life cycle, fragility, even the creation of the world; the tubing connected to an image of a snake swallowing its own tail, an ancient symbol of a self-contained, eternal cycle. The work is also a metaphorical model for how we see and think.

Laurie Walker lives and works in Montreal. Her installation art and sculpted works study the places where material culture, nature, spirituality and science intersect. Transforming unexpected materials, she reveals and questions the connections between creation and perception, observation and intuition.



new science events:

The Edmonton Art Gallery presents

Lawrence Weschler wonder and the jurassic: toward a natural history of Amazement

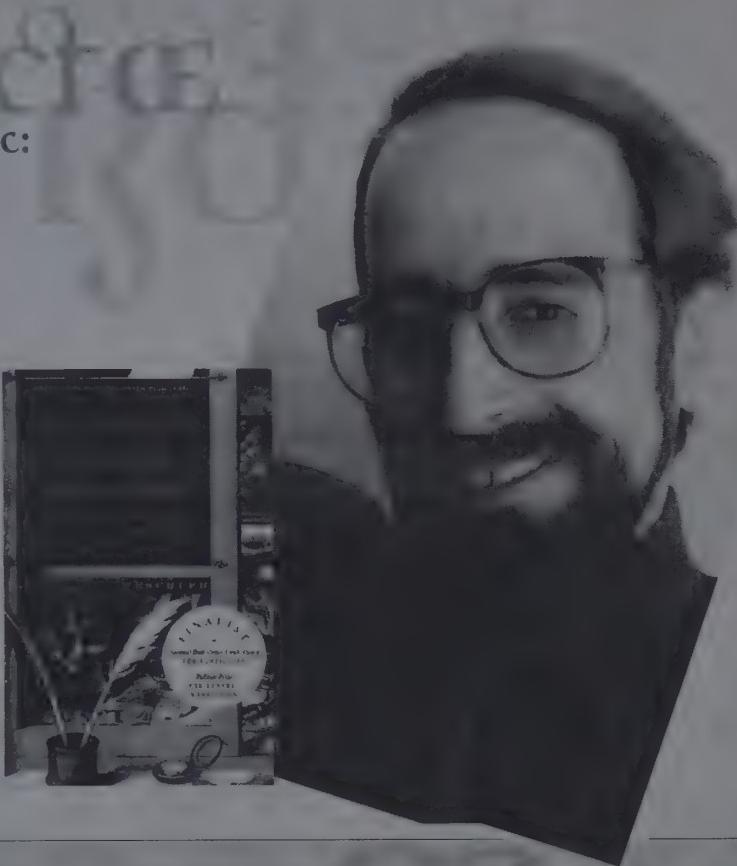
Join New Yorker staff writer Lawrence Weschler for a slide talk that begins with a consideration of the bizarrely unique Museum of Jurassic Technology in L.A. and ranges far afield to examine the origins of modern museums in the hodge podge wonder cabinets of the 16th century.

Lawrence Weschler is the celebrated author of Mr. Wilson's cabinet of wonders, short-listed for the Pulitzer Prize and the National Book Award.

...Weschler finds an epiphany of that vast movement of discovery and wonder which created the first museums... and that heady state of mind - compounded of collection mania, mad taxonomy, imaginative exuberance and half wonder - which informed the prelude to modern science.

- Oliver Sacks

Friday, October 24 at 7:00 p.m.
Admission \$5



new science/new dance

Students from Victoria School for Performing and Visual Arts are creating art inspired by art as they develop and present a performance piece inspired by the exhibition new science. Their work, new science/new dance, was developed through the combined efforts of art, dance, drama and science teachers, gallery educators, and the students' themselves. As the group explored the many ways visual art can function as an inspiration and a setting for performance art, the students have turned the gallery into a classroom, a laboratory, a forum for discussion and a performing arts space.

New science/new dance will be performed within the exhibition on the evenings of October 17, 18 and 25 at 7:00 pm. and on October 26 at 4:00 pm.

Admission \$5 per person.



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Adults	\$5.00
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This weekend is your very last chance to see the best of Sightlines exhibitions, the international symposium of printmaking that celebrates the 25th anniversary of printmaking at the University of Alberta.

The nifty thing about prints is the range of effect the artist can conjure through highly technical and mysterious (at least to me) processes. Prints are fun to look at not only because they are beautiful or spooky or whatever. I like to get right up close and try to figure out what is a photo image, what is drawn, what is scraped, what are droplets of water and whether that thingy in the corner is genius or a lucky mistake.

Some of the prints in Sightlines exhibitions are so powerful you can almost smell 'em.

After years of being told—and finally seeing for myself—that Polish printmakers were terrific, I wondered if Albertans would strike me as shabby or amateurish in comparison, especially as the Albertans were right next door to the Polish show at Latitude 53. But no. The Alberta printmakers' work was confident and complex. They offered every bit as rich an aesthetic experience as the Polish show.

Then again, I wonder if it is a fair comparison. The Polish show featured a disproportionate number of prints from the 1960s and '70s. Very good work but nothing really new. And that is a shame because I was hoping to see what the most crazed Polish print

Visual Arts

By Nora Abercrombie

makers were up to.

If you are reading this paper on Thursday, then you know Victor Chan's lecture at the Edmonton Art Gallery goes tonight. In conjunction with the exhibition of 80 of Goya's series of etchings called *The Disasters of War* which were embarked upon at the height of Napoleon's invasion of Spain, Goya is still recognized as one of the most powerful critics of violent warfare. I personally plan to ask Chan if Goya would have noticed the "soft" oppression of commercialism and corporatism.

If you are reading this paper on Friday, you know it's time to shine your dancing shoes. Latitude 53's Community Ball at the Community Hall fundraising dance goes tonight at the Hazeldean Community Hall (9630-66 Ave.). Tickets are \$8/advance \$10/doorman and worth every penny to hear the Lionel Rault Band.

Door prizes include tickets to Catalyst Theatre for Jam '97 and a pair of tickets for Northern Light Theatre's *House of Sacred Cows*. It's likely to be a really good time and Garth Rankin says if all goes well, they might have another party someday (but what does he know?). The only scary thing is that the food is provided by the retiring board of Latitude 53. Yikes. I think we ought to make the new members of the board eat first.

Apparently a bunch of schoolchildren will dance around the big blue brain at the Edmonton Art Gallery in the near future. Now there's an event you don't want to miss.

Aw, just kidding. It's great to know that the EAG's New Science exhibit has inspired creativity in youngsters. And every time those kids go into the art gallery, they'll recall a vivid experience. That's a good thing. Details in the centre section this issue.

Sculptors show off stuff at city hall exhibit

VISUAL ARTS PreVIEW
BY BILL SMITH

Pat Galbraith was going over old posters preparing for the 10th anniversary of the Sculptors' Association of Alberta and couldn't help but be amazed.

"My gosh," she thought, "we have done so much and we have come so far from the first stages...the progress is just incredible."

Formed with only six members in 1986, the association celebrates its 10th birthday with an exhibition at Edmonton City Hall and boasting a membership of over 50 and a long list of accomplishments.

"It's really quite heartening to see that interest grow and that the handful of people that were in at the beginning of the association are still involved in it," said the founding president. "And the last few years there have been an increasing number of younger people straight from university joining.

"That's really great because it adds scope to the association."

The 10th Anniversary Exhibition will be held Oct. 17-Nov. 2 and the official opening goes Friday from 6 p.m.-9:30 p.m.

A wide variety of media and styles will be shown and most of the sculptors who are exhibiting will be in attendance. It's free, semi-formal and open to anyone interested.

The association serves several important functions, said Galbraith, chief among them being support—both material and psychological.

"The art world is a tough world to make a go of and buy; you need someone appreciating

what you do and encouraging you and saying it's going to be hard for a number of years but you're good, just stick to it and as much as you're able follow your ideas and the creative impulses that you're getting and keep on doing it."

"It's pretty hard for people involved in sculpture to find a sympathetic audience as it were. A lot of people still think sculpture is what you do when you don't have anything else to do and for a lot of our members sculpture is what they live for—it's their life, it's not their hobby."

"It's a really remarkable group of people who truly love what they're doing and are so giving of themselves when it comes to sharing what they're doing."

The only criteria for membership are interest and small yearly dues. Activities include guest speakers, workshops, slide presentations and discussion. Meetings are held the second Wednesday of every month at the Kinsmen clubhouse.

As part of anniversary celebrations, a slide show on ice and snow sculpture will be presented Oct. 18 from 2 p.m.-4:30 p.m. and Oct. 24 from 7 p.m.-9:30 p.m.

Galbraith will host an informal open discussion on the sculpture on display. Both activities take place at city hall. All are welcome.

Galbraith, world renowned in snow and ice sculpture, said her hopes for the future are for the association to truly become provincial. She would like to see increased communication between the sculptors and the public promoting an awareness of the wonderful variety of sculpture.

"Our members work in all different styles in every material you could think of and there are all levels of ability and quite an age range as well. Sculpture doesn't have to be only bronze or only wood or only steel. It can be any of those and it can be all different subjects and it's nothing to be afraid of or not understandable—it can be enjoyed by everyone."

Sculptors' Association of Alberta 10th Anniversary Exhibition
City Hall
Oct. 17-Nov. 2

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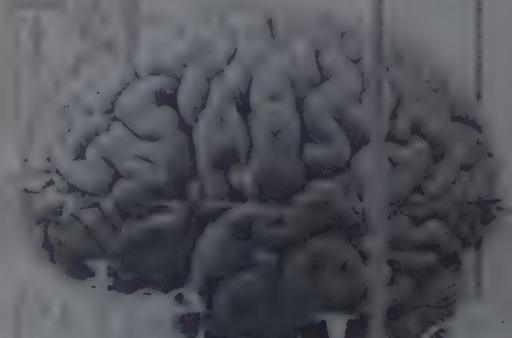
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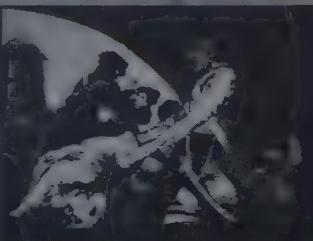
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new ideas in science,
including chaos theory,
magic, new age mysticism
and crystals



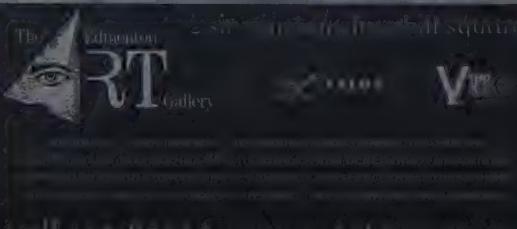
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THE ARTS

Shock jock talks the Talk Radio

THEATRE

BY DAVID GOBEIL TAYLOR

PreVUE

He's arrogant. He's aggressive. He's in your face, opinionated, obnoxious and abrasive. He's on the radio. He's got his own talk show.

No, he isn't Howard Stern. He's Barry Champlain, host of *The Barry Champlain Show* in Eric Bogosian's highly successful play *Talk Radio*, which will be presented by the Edgewise Ensemble at the Arts Barn North later this month.

"We chose to do *Talk Radio* because Barry Champlain is such a well-written character," says director I. Jordan Thompson. "It's about 10 years old now but everything about the play rings completely true. It's about the pressure facing anyone who has to deal with lots of people."

The Edgewise Ensemble was formed last spring by the class of '96 from the Grant MacEwan Community College's Theatre Arts program. It's not every graduating class that starts a theatre company; these people must have really formed a connection.

Typically, *Talk Radio* is better known for its movie version starring Bogosian and directed by Oliver Stone. There are important differences between the movie and the play—for example, the play takes place during one single radio broadcast, instead of over two days punctuated by flashbacks.

"Fans of the movie won't think anything less of the play," promises Thompson.

The Barry Champlain Show isn't about anything in particular; it's an opportunity for listeners to call in and complain or talk about anything they want, venting the frustrations of their lives of quiet desperation.

"It's a look at the relevant and the irrelevant sides of life," says Thompson. "A woman calls to complain about people who don't pick up their dogs' droppings; a teenage boy calls because he's freaked out, thinking his girlfriend had an overdose. The calls range from absolute trivia to imminent medical emergencies."

And Barry Champlain handles his callers in an inimitable fashion, insulting them, hanging up on them, trying to wake them up to realize the right—or at least his—

priorities in life.

With Stern's arrival in Toronto and Montréal last month, shock jocks have been a subject of conversation—how much longer can Edmonton hold out? But Thompson is quick to contrast Stern and Champlain. "*The Howard Stern Show* is about Howard Stern and how base he can be. *The Barry Champlain Show* is about the people who call and how Barry tries to effect change and fix the things that are wrong."

Fans have recently been disappointed by Bogosian, who has taken new directions (or sold out, depending on who you talk to) in his recent projects; the TV cop show *High Incident* and the post-teen angst movie *Suburbia*. *Talk Radio*, however, is Bogosian at his best, exploring the limits of how humankind interfaces with modern society. Along with *Drinking in America*, it is one of his most popular works. And, like Barry Champlain, Bogosian may inspire you or offend you but his writing certainly won't bore you.

Talk Radio
Arts Barn North
Oct. 21-25

Politicians beware of Chan

THEATRE

BY ANTHONY WEBB

PreVUE

Talk about your extensive research!

Marty Chan spent four years as a civil servant for the Alberta government, writing speeches and correspondence for public officials. Now a playwright and screenwriter (responsible for such works as *Jake and the Kid* and *The Orange Seed Myth*), Chan is drawing upon his past work experience for his latest script, *The Old Boys' Club*.

Chan is loath to call it a "political" play, knowing how "people's eyes start to glaze over" at the mention of that particular theatrical genre. Instead, Chan prefers to label his work as a

"satirical thriller."

Whatever you call it, *The Old Boys' Club* is a departure from Chan's previous plays, which have fallen into the category of romantic comedies.

"This is the first one that has some teeth in it, in that it could offend some people," he suggests with a certain amount of glee in his voice.

The Old Boys' Club is about a politician who tries to get away with murder...literally. Just as government is never as simple as it may appear, so is Chan's script—complicated by the added crime of embezzlement. While revealing the contrast between private politician and public persona, Chan explores the corruption he feels is inherent in government. Yet, despite this out-

look, Chan casts a vote of confidence in the democratic process.

"There's nothing wrong with the system," he professes. "There's just something wrong when politicians get into power, they just forget what the system is."

Although no character in the play is directly based on any real politicians and no plot point is based upon real occurrences, there have been some "very coincidental links" between current events and Chan's creation since he first began writing the piece a year and a half ago. Despite throwing in a liberal amount of authenticity, Chan is being conservative about using too much direct inside knowledge.

"There were a ton of things I could have put in the play that would have got me into a lot of trouble," he hints.

Chan isn't obsessed with political issues or with changing anyone's political views but he does hope those who attend *The Old Boys' Club* will leave the theatre with a message.

"The play is a reminder to Edmonton audiences that they should be a little more vigilant about government and not take government at face value," cautions Chan.

After four years of school, shouldn't you have something to show for it?



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THEATRE
BY ARAXI ASLAMIAN

PreVUE

We've all heard the legends...a girl, wholesome and unheard of, suddenly finds herself in the middle of a whirlwind career success. The theme plays out in movie favorites *All About Eve* and *A Star Is Born*.

It's also the real-life adventure of Samantha Lasch.

Forty years after its virgin voyage at the Winter Garden Theatre in 1957, *West Side Story* has delighted audiences world wide. Based on tragic love story of *Romeo and Juliet*, the piece transformed the medium of the musical with its potent combination of Stephen Sondheim's music, Arthur Laurents' text and, most importantly, Jerome Robbins' choreography (who knew that gang-bangers could high-kick their way through a fight?). Featured is some of the most popular music from the Broadway stage, including "Somewhere," "America" and "Tonight."

And of course, Lasch's on-stage namesake, "Maria." Lasch will premiere to Edmonton audiences in a one-night-only stint of *West Side Story* at the Jubilee Auditorium. The 20-year-old Rochester, N.Y. native has managed

to land herself one of the most coveted roles in musical theatre.

And this on her second, count it, *second* audition ever!

That's pretty damn lucky, kid. Ever consider playing the horses?

"It was cast out of L.A. I was one of like 2,000 girls I think—and I got there late!" Lasch confides. "My heart just sank seeing all those girls, I mean, if they were there they must all be talented. But I decided that I was as ready as I was going to get and just went for it. Now I'm Maria and I'm counting my lucky stars."

Brent Schindelé, Tony to Lasch's Maria, had much the same experience when he auditioned for the part.

"You stand there and you wonder to yourself, God, can I do this? Why am I doing this to myself?" he says. "But you have to have faith and trust that you have something special to share. The skill comes in bringing that out and trusting it to take you where you need to go."

The duo have found their mutual anxieties fizzled when their onstage chemistry came to light.

"This is my first touring show and he's taught me so much," says Lasch. "Most importantly of all, just relax, don't panic, let it come and it will."

Wise words, considering the part has been tackled by some of

the theatre's super-talents. Schindelé lauds his young co-star all the way.

"She is so easy to work with and create with. The chemistry between us is real. If there's one criticism I've had about other productions, it's that I didn't believe the love story of Tony and Maria. They love each other despite huge problems of gang violence, racism. It has to be real."

The rigors of touring a show has presented as many treasures as challenges, however. Canada's "wild west" is a first for both

Edmonton native Ingrid Kotke might have a few suggestions. As the show's production stage manager, it's her job to help coordinate the set-up and strike of the set before the actors even walk in the door. The result is long hours, few breaks and precious opportunities for sleep. Her first order of business when getting back into town?

"Get someone to get me a coffee from Whyte Avenue and get a delivery from Campus Pizza."

Kotke's schedule won't allow her to leave the Jube when she hits Edmonton soil.

It's all in the name of art, after all.

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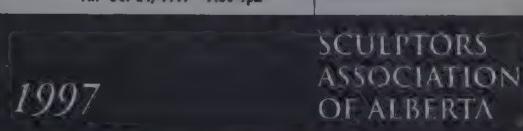
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THEATRE
BY ARAXI ASLAMIAN

When Mary Lennox was sent to Misselthwaite Manor to live with her uncle, everybody said she was the most disagreeable-looking child ever seen..."

—from *The Secret Garden* by Frances Hodgson Burnett

The above is the very first line to be read in *The Secret Garden*. There's no way around it, the story of Mary Lennox had me hooked from the get-go. The perennial struggle with grief and loss—and how that can blossom into a deeper, purer sense of living—may have been lost on me at the age of eight...but Frances Hodgson Burnett's novel still flies off the shelves at libraries and bookstores around the world. Readers still thrill at the rebirth of hope in not only the orphaned Mary but of an entire family. Redemption like that is a rare thing in the Java-fixed '90s. But why?

The secret of *The Secret Garden* is life itself.

It seems no mystery this addictive little novel should become a Broadway hit as well. After all, there's an underdog, the stunning beauty of the book's scene and pretty neat costumes (y'know, that turn of the century stuff). With music by Lucy Simon, lyrics and book by Marsha Norman, *The Secret Garden* managed to win not only awards but patrons' hearts.

No doubt GMCC theatre maven Tim Ryan had that in mind when he chose the piece as the first of four projects for the college's Theatre Arts Students. The musical will feature the talents of Ryan's latest student talent pool.

"He told me that he believes this is one of the best-suited projects he's ever done," says compa-

ny member Nicole Wassill. "Every single part seems to be customized for the people playing it. It's such a great energy."

Wassill is right in getting in the Halloween spirit early. She plays the ghost of Lily, the namesake of the garden, walled up after her tragic death.

"What I love most about this piece is that this isn't just music for music's sake. Every song advances the story and the plot. And it's beautiful music," she says. "It's challenging but attainable. I think in a lot of ways musical theatre is tougher than straight plays. You can fake your way through a moment there but your voice isn't there if the feeling isn't there."

"And then the song doesn't work."

Matthew Goodall plays Archibald, the long-grieving husband of Lily. The young performer is convinced it is the environment created by Ryan which encourages his students to take the risks required for the production.

"The rehearsal space is pretty much a sacred ground where magic is being brewed," Goodall says. "Much like the garden is. It allows everybody to lower their guard and be vulnerable. That's when you grow the most."

The honor of being granted such a formidable theatrical challenge is not lost on the students. That kind of confidence only seems to inspire greater work from everyone involved.

"If there's one thing I've learned from this, is that there is not acting required to be an actor. It's trusting instincts," says Goodall.

Does that mean we all save ourselves from lifelong debt by avoiding theatre school altogether?

"Not at all!" laughs Wassill.

Damn.

The Secret Garden
John L. Haar Theatre
Oct. 22-26

THE ARTS

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"Movies Worth Watching"

• The Fisher King

The following is a transcript of Jacques Benoit's comments on "The Fisher King", which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching."

Considering who the director and the co-star of this movie are, it is amazing that *The Fisher King* does not just fly off the tracks.

I mean, first we have got Terry Gilliam and his manic directing style, then Robin Williams and his manic acting style. Put these two together and what do you expect? In this case, a remarkably restrained movie.

I remember the first time I saw it. I was a little bit disappointed that it was not a little more manic and that there were not more special effects—the only time I can ever remember thinking that about a movie. I wanted to see more of the medieval feel of New York, but Gilliam captures that simply by using the street-people-and-back-alley New York look, giving it an old grungy kind of feel. Add to this the fact that Jeff Bridges, Mercedes Rue and Amanda Plummer manage to provide very individual mannerisms of their own to counter Williams' performance and we find, maybe for the first time, that Williams has not managed to upstage his entire cast.

The Fisher King underscores the relationship between myth and movies. It makes more explicit what is usually implicit in the average film, that movies are based on retellings of older stories and myths. We can see a movie like *The Terminator* and not immediately be aware there is a Frankenstein or ancient golem behind the whole story. In this movie, however, somebody tells us explicitly what the myth is we are supposed to learn from here—and in the retelling there is a kind of irony.

As we learn from a man who has forgotten his past, something about our own past is retold to us. It is a reminder that most of us in the audience have forgotten our Christian, Greek and Roman heritage. So pop culture or a pop culture movie fills the vacuum that has been left by a forgotten traditional culture, filling the vacuum to rescue that traditional culture at the same time. A neat trick, really.

Just in case some of you out there might think that a mythic story means it's going to be full of sweetness and life, this movie manages to give us lots of the darker side of reality that is always a part of any mythic story. We get street people, madness, poverty, violence and dangers from both real and psychological. The kind of things that result when a guy like Jack Lucas, a shock jock, decides to isolate himself from the rest of humanity. We get a real gritty reality and a myth that blends to create sort of a very dingy-feeling romance and a gritty version of the rejuvenation myth.

This is high culture at the high middle. We have got romance and optimism alongside myth and social commentary. We have got the quest motif set alongside real life problems that we can all recognize. We have got isolation, homelessness and despair in a big star comedy.

Amazing.

I will see you at the other end of the film for now. I have got to catch the last white horse at the end of the flight.

Holt Renfrew's Fashion with Compassion & Soul attracted 1,200 supporters and raised over \$100,000 for the Alberta Breast Cancer Foundation. The Winspear Centre was an ideal venue for the reception, fashion show and "soulful" entertainment.

BOTTOM: MISSION ACCOMPLISHED: Radiant committee members (left to right) Bobbie Patrick (reception), Elexis Schloss (co-chair), Marie Hughes (media) and Gisele MacMillan (co-chair) take a moment to savor the successful event.

RIGHT: SEEING DOUBLE: Sheepish sisters Kelly (left), hair stylist extraordinaire with the Parlour, and Robin, the driving force behind Occhiali Eyewear, look divine.

FAR RIGHT: LET THE SHOW BEGIN: Debra Kerr, Holts' general manager, previewed fall fashions for men and women while Kelly Streit of Mode Models International produced the show's choreography and music.



Renowned modern dancer/choreographer Chandralekha and her group brought the Arden Theatre crowd to their feet with *Mahakal: Invoking Time*. The performance vacillated from slow and sensual to karate-precise. The opening night reception was first-class with traditional Indian fare and plenty of champagne.



THE DANCE OF TIME: Is the theme explored in Indian dancer Chandralekha's latest work.



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Egoyan doesn't mind low-profile status

Acclaimed director explores emotional wounds with *The Sweet Hereafter*

FILMS

BY KEN EISNER
SPECIAL TO VUE WEEKLY

I'm so glad," says Atom Egoyan, hunkering down over his ale at a Yaletown brew pub, "that I made my first few films before anybody had ever heard of me. That way, I never had to worry about the sophomore slump, because nobody knew which one was my second film."

The Canadian director's efforts started in 1982—back before "indie" was a household word—with *Next of Kin*, a still-fresh look at what we now call identity politics. This theme was explored with a heavier accent on technology in *Family Viewing*, which many thought was his debut. *Speaking Parts* and *The Adjuster* were even more polished—and after tossing off the quirky *Calendar* (shot quickly in Armenia), Egoyan reached his biggest audience ever with *Exotica*, a film that united all his formal and philosophical interests, with a dose of sex thrown in for good (and marketable) measure.

Now he's in Vancouver to promote *The Sweet Hereafter*, which played at the Vancouver International Film Festival. The movie, which won three prizes at Cannes earlier this year, has received some of his strongest notices to date. A handsome adaptation of the Russell Banks novel about the effects of a school-bus crash on a small community (moved by Egoyan from upstate New York to the B.C. Interior), it has sparked serious talk about group ties and individual responsibility. The director started that ball rolling when *Hereafter* opened the recent Toronto International Film Festival and—gingerly uncorking the Lady Dibbles—he talked to the gala crowd

about the current vogue for moral postmortems, specifically questions about blame and our need to assign it.

Since then, he's completed a whirlwind tour of Europe, where *Hereafter* is also set to play. Today, he's not only jet-lagged but also suffering from a bad cold.

"Somebody in London gave me some aromatherapy to help with that and the whole way here I was sniffing these little bottles. The person sitting next to me must have thought I was insane!"

He's also drained from endless discussions in which his film's concerns inevitably lead to even hairier topics to do with emotional distress.

"The weird thing is everybody seems to be applying the movie to their own particular problems," says Egoyan. "In Belgium, they've been going through that whole thing with the pedophiles and the public's loss of trust in authorities. In England and France, they still have that fallout from the whole paparazzi thing. I'm beginning to wish I had made a light comedy."

In fact, he seems relieved to let the subject go, preferring to talk about other events, past and future. His live staging of Richard Strauss' *Salomé* in Toronto not long ago was a wild success and he wowed audiences at the Venice Biennale, the venerable art fest, with a performance event in which he paired cellist Yo-Yo Ma with clips from Elia Kazan's *America, America*. He managed to contribute a short film to *Picture House*, a half-hour BBC compendium of work from a variety of directors, including Guy Maddin and Raúl Ruiz. In November, he returns to Vancouver to prepare for a modern opera he'll mount there next



Atom Egoyan and Ian Holm discuss Holm's lawyer persona.

Coppola: his Zoetrope became such a big enterprise that he needed a certain amount of stuff coming in. That's how you end with things like *Jack*."

Egoyan says his needs and aspirations are too modest for him to end up in that position.

"I have a garrison mentality. My parents had a small business in Victoria and I was very aware, working there on the weekends, of money coming in and how to handle it. So my mentality is always that my next film is going to be a flop and I don't want the kind of lifestyle which means I'll have to go and direct bad television to support myself. Having been through that in the mid-'80s—making some good television, as well as bad TV—I can't imagine doing that again."

Still, it might be interesting to see what he could do with a bigger budget. Egoyan backed out of a Hollywood-studio deal when he saw the project running away from him; word has it he has a new, hands-off deal with Mel Gibson's production company. In any case, he's wary of anything with too much money attached to it—no matter what the perks might be.

If that kind of opportunity came up, someone would probably have to force me into it. When it comes right down to it, the kind of films I really enjoy making are like *Calendar*. I really enjoy doing installation pieces. I really enjoy directing opera. My ambitions have always been to reveal personal truths and hope that they resonate with other viewers. My fantasy is still inspired by the idea of watching films in a small cinema with a group of people who are really dedicated and passionate about them. Let's face it: I'm a cinephile, not an industrialist."

(Georgia Straight Syndicate)

year. It's been a busy year

The director, born 37 years ago in Cairo, is used to the highs and lows of alternative moviemaking

"Being a Canadian independent in the early '80s meant invisibility because we were still on the edge of the tax-shelter years. [*The Grey Fox* and other government-supported films] were getting recognition and we had no ammunition, no idea what our rights were or what our potential markets were. I remember being so totally overwhelmed that anyone would want to show the films at all, that I was prepared to give away everything."

Fortunately, Egoyan was more careful about retaining his film rights; today, he is content to slowly develop new projects and to occasionally produce pictures for others. Michelangelo Antonioni has asked Egoyan to be the backup director on what the Italian maestro, who recently turned 85, has declared will be his last film.

"This is one of my absolute idols and anything I can do to pay him back this incredible debt—although I don't really want to be in

the position Wim [Wenders] was on his last film, which was quite nightmarish."

Wenders ended up shooting that film but Egoyan thinks the risk is worth it.

Obviously he has some criteria.

"There's enough support in this country for middle-of-the-road films, especially now with the [Rogers/Telefilm] broadcast fund, where if you get a broadcast licence, you're over-funded as far as I'm concerned. The dying breed is the really risky first feature which is not intended for television—those are the hardest films to make right now."

As a producer, he has received no fees for the films he's helped get made, like *Curtis' Charm* and the yet-to-arrive *Babyface*. Egoyan's no empire builder: his Ego Film Arts, based in Toronto, is a two-person operation and he's not prepared to pay more overhead.

"Like any sort of lifestyle decision, you have to decide what's really important to you. Look at what happened to Francis Ford

THE SWEET HEREAFTER est (EMI)

The film the *Sweet Hereafter* is about a pied piper who uses music to seduce people in a small village so, obviously, the soundtrack had to be arranged with much consideration. The original scores on the album were written by Mychael Danna with Sarah Polley collaborating on a few tracks. The talented young actress and musician, Polley (she was Sarah Stanley on *Road To Avonlea*), also lends her sweet voice to a few tracks.

The sounds on this album can be classified as mood music—haunting yet serene and peaceful. The music is classic with a dreamy quality. The flute and the Persian ney add a sort of medieval feeling with a melodic richness. The soundtrack also features tempered down versions of Jane Siberry's "One More Colour" and the Tragically Hip's "Courage."

Amy Hough

FILMS

BY JASON MATTINELLI

A tragedy befalls a small town in British Columbia. Fourteen children are killed when their school bus veers off the road and into a frozen lake.

The entire town grieves but no one dares lay an accusing finger until an ambulance-chasing attorney arrives to stir up some clients.

Based on the novel by Russell Banks, the essential story of *The Sweet Hereafter* sounds like a TV-movie of the week. But this is an Atom Egoyan film and as proven in his previous works, such as *Exotica* and *The Adjuster*, Egoyan sees the world in a rather unique way.

Egoyan's storytelling does not follow linear routes but instead searches for meaningful connections between events in different times and places. For *Exotica*, this method provided a stunning and satisfying conclusion to the film and answered questions about its characters' mysterious relationships. *The Sweet Hereafter* utilizes

REVIEW

a similar approach but it often probes deeper into its characters' psyche. This is the first Egoyan film that moves beyond the intellectual and into the emotional.

Ian Holm (*The Fifth Element*) plays Mitchell Stephens, a big-city lawyer who is as equally awkward as he is sophisticated. He is a passionate and persuasive man plagued by constant pleas for money from his heroin-addicted daughter Zoe. Mitchell is a man of good intentions but that doesn't always mean he does the right thing.

Parallel to his troubles are those of bus accident survivor Nicole Burnell, played by rising star Sarah Polley (*The Adventures of Baron Munchausen*). Nicole was a promising folk singer, admired throughout her community and adored by her supportive father Sam (Tom McManus). *Long Day's Journey Into Night*. As a result of the accident, Nicole became a paraplegic, which she believes effectively ended her chances of becoming the new Jewel or Sarah McLachlan (I guess she hasn't heard of Vic Chesnutt). Nicole's testimony is the critical element required

in Mitchell's quest to represent the grieving parents in a lawsuit against the school-bus manufacturer.

Most of the town slowly sides with Mitchell, believing that making the bus company pay for their grief is an effective way of healing their hearts and—as Mitchell continually emphasizes—would make sure such an accident does not happen again. Only gas station owner Billy Ansel (Bruce Greenwood, *Exotica*) stands in opposition to the lawsuit. He was driving right behind the bus at the time of the accident and can verify the speed of the bus when it went into the lake. But he won't.

The remaining cast is a virtual who's who of Canadian talent, including Maury Chaykin, Alberta Watson (*Spanking The Monkey*) and Earl Pastore (*Highway 61*).

Gabrielle Rose, who spent a summer in Edmonton acting in the series *Jake and the Kid*, is particularly touching as the remorseful bus driver. A kindly and well-liked part of the community, bus driver Delores' life is now empty with hardly any kids left in town to take to school.

The Sweet Hereafter often aligns its story with that of *The Pied-Piper of Hamelin* because in both children's lives are figuratively sacrificed due to misconstrued intentions. The film depicts a loss of innocence, both of a small town and of several individuals.

The loss is most vividly described in a story recounted by Mitchell, wherein he was forced to nearly kill his daughter in an attempt to save her from a violent allergic reaction as a baby. However, the film deceives you, as some of the characters and relationships that appear to be innocent are far from it.

The Sweet Hereafter won the Grand Prix at the Cannes Film Festival earlier this year and has already developed a fair amount of Oscar buzz. It is a continually challenging film but it rewards its audience with often shocking moments of clarity. It stands as a richly textured and moving piece of work from one of Canada's top cinematic talents.

The Sweet Hereafter
Cineplex Odeon
Opens Next Week

Canadian filmmaking: a hopeful future?

New generation of directors create commercially successful movies

FILMS
BY JASON MARGOLIS

The Canadian public has a long history of ignoring the work of English-Canadian filmmakers. Before 1990, only a handful of English-language Canadian feature films had achieved any sort of national or international success—and those films were limited to genre pictures like the early films of David Cronenberg, the *Porky's* series and the comedy *Meatballs*, starring American actor Bill Murray.

The international success of the low-budget Vancouver feature *Kissed* has finally prompted incredible interest in Canadian cinema. Sellouts were practically guaranteed for Canadian films at the recent Vancouver International Film

Festival. Whether it be for the work of established artists such as Atom Egoyan's *The Sweet Hereafter* or Guy Maddin's *Twilight of the Ice Nymphs*; or second efforts from a regional filmmakers like Mina Shum's *Drive*, *She Said* or Gary Burns' *Kitchen Party*; or well-crafted feature debuts such as Vincenzo Natali's *Cube* and Thom Fitzgerald's *The Hanging Garden*, crowds lined up around the block to see national cinema. Even no budget productions such as Mark Tuit's *Barnone*, Stacy Kirk's *Barbecue... A Love Story* and John Helliker's *Reluctant Angel* enjoyed packed houses.

"There's been enough buzz over the last year or two about Canadian filmmakers sort of coming of age, so the audiences want to see it," noted the festival's Canadian Images programmer John Dippong. "The level of production

values are better now than they ever have been. There's a maturity not only in the look but also in the types of stories we tell and how we're telling them."

"Two things have come of age. Directors have come of age, certainly. But producing here has gotten to a level that it never has been at. Our producers are getting better not only at getting things made for reasonable budgets—they're low, pitiful budgets—but they're getting more adept at positioning them in festivals and building relationships with distributors."

Two years ago it was big news when Mina Shum's feature debut *Double Happiness* was picked up for distribution by American mini-major Fine Line. Now successful Canadian films generally make it to screens south of the border, with *Kissed* going to Samuel Goldwyn, *Cube* going to Trimark and

The Hanging Garden sparking a bidding frenzy that found it in the hands of the venerable MGM.

"I've heard it used to be that with Canadian films at the Toronto Film Festival, it was pretty hard to get interest from American distributors," said director Gary Burns, whose first feature *The Suburbans* has been seen on American specialty channels. "But the films have changed. We're not doing historical drama and the family stuff. It's more commercially-minded. And younger people are making the films, too."

"I don't have a great love for Canadian cinema of the past," admitted Vincenzo Natali, a graduate of the Canadian Film Centre. "Not because I don't think there isn't a tradition to be proud of but because it's basically documentary-based. That's never really interested me all that much. But I think there's an up-and-coming generation of filmmakers moving away from that."

"What's exciting about where Canadian cinema is going is that it is becoming more commercial but it's still not generic, which is the problem with most American films. The biggest dilemma I've had with the way movies are categorized is that they are either really commercial or they're art films. There's no middle ground. And the problem I find with a lot of so-called art is that it's indulgent and therefore dull. The problem with most commercial cinema is that it panders, so it sells out. I think really great art is somewhere in the middle, being true to itself."

"What I like about Canadian films right now is that they are accessible but they don't pander," continued Natali. "I could easily see a variation on what happened in Australia in the late '70s and '80s happening in Canada over the next few years."

"It's marketing and selling ourselves to ourselves," said Dippong. "We can sell ourselves well to the rest of the world. We do that very well on the festival circuits but it's about time we started to realize that we should consider our own filmmakers stars in their own country."

Umm... does Paul Gross count?

How many successful Canadian actors can you name off the top of your head? Congratulations if you named 10. For most people the Canadian star system consists of Maury Chaykin (*The Adjuster*, *Devil in a Blue Dress*), maybe Bruce Greenwood (TV's *St. Elsewhere*) and R.H. Thomson (*The Lotus Eaters*), although all three are often seen in American productions. There are also a few recognizable young Canadian performers still living and working in the country like Sandra Oh (*Double Happiness*), Callum Keith Rennie (*Due South*), Sarah Polley (*The Sweet Hereafter*) and Molly Parker (*Kissed*).

"We haven't seemed to develop our own English-Canadian star system—and I don't know if we ever will—but I'd sure like to see that because that would sure help a lot," said Dippong.

A number of current Canadian films turned to international casting to increase their chances out of the country. *The Hanging Garden* features New Zealand's Kerry Fox (*Shallow Grave*), *Drive*, *She Said* marquee American actors Moira Kelly (*Unbook The Stars*) and Josh Hamilton (*Alive*), while *Twilight of the Ice Nymphs* brought Shelley Duvall (*The Shining*) back to the big screen. Egoyan even imported British legend Ian Holm (*The Fifth Element*) for *The Sweet Hereafter*.

Throw a few lines to the Yank

Pioneers of Canadians

Dippong cited films like Patricia Rozema's *I've Heard The Mermaids Singing*, Bruce McDonald's *Highway 61* and Atom Egoyan's *Speaking Parts* as early pioneers of uniquely Canadian films generating public interest.

Canadian filmmakers now realize it's not just good enough to make something really good, you actually have to go out there and sell it. You have to hire publicists and work the festivals."

Egoyan is now an international phenomenon and his Cannes Film Festival award-winning *The Sweet Hereafter* is being held for a late December release in the United States due to Oscar hopes from its distributor.

Burns also had a recognizable American cast member. "For me it was sort of experiment. Throw in one American kid who's got a couple of screen credits, so when you get interviewed it will say Jason Wiles from *Higher Learning*, *Kicking and Screaming* or *Beverly Hills 90210*." The production designer was actually the art director on *Romeo + Juliet*. He's doing that *Eaters of the Dead* right now (starring Antonio Banderas). People will take your film more seriously strictly just from the credits. We'll see if the experiment works."

Whatever the outcome of the experiment, the next few years look like they will be exciting times for the Canadian feature film industry.

MOVIE PREMIERE

VUE WEEKLY AND POWER 92 INVITE YOU TO THE EDMONTON PREMIERE OF

"a life less ordinary"

A love story from the filmmakers of *Training Day*

EWAN MCGREGOR CAMERON DIAZ HOLLY HUNTER DEBBOY LINHO TAN HOLM

(*Subject to classification)

SEVENTH CENTURY FOX presents *PIGMENT* EWAN MCGREGOR CAMERON DIAZ HOLLY HUNTER DEBBOY LINHO TAN HOLM "A LIFE LESS ORDINARY"
MANDEE SPARKMAN SAM HERRERA JAN MARCHESI TONY SHARPP STANLEY TORCH DONNA GALESON RANDALL POSTER MARGARET HILLARD MICHAEL FLEMING MASAHIRO HIRAKAWA
RICHARD L. ZANUCK PRODUCE DONALD THOMAS JOHN HORN ANDREW MACDONALD DAVID O'DOYLE

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Vue WEEKLY & POWER 92TM PRESENT

TODAY'S BEST MUSIC

PRESENT

FILM

Last word on Vancouver Film Fest

FILM
BY JASON
MAGNUSSEN

PreVUE

By the final week of the Vancouver International Film Festival, you start to feel like you're in a marathon.

Participants compete for the glorious title of having seen the most films. An actress friend of mine vowed to try to see five films a day—and outside of a few duds she walked out on, she achieved her goal. I wasn't even in the running with my mere 40 or so films seen.

However, after so many days in darkened theatres, you really become impatient with mediocrity. It begins to seem like every other film is an ensemble piece about a distressed New York mental health worker and his or her quirky neighbors.

The gems in the last week were few but definitely very worthy.

The Canadian-British co-production *Regeneration* tackled the interesting topic of shell-shocked soldiers during the First World War and the friendship between war poets Siegfried Sassoon and Wilfred Owen.

Although the film is a bit tedious at points, it features great performances from Jonathan Pryce (*Carrie*), Jonny Lee Miller (*Trains-*

potting) and Tanya Allen (from CBC's *The Newsroom*).

Other entertaining films seen during the week included the French film *A Self-Made Hero*, featuring a comedic performance from director Mathieu Kassovitz (*La Haine*) as a sort of Forrest Gump of the French Resistance during the Second World War. The award-winning British short film based on the writing of Jules Feiffer, *Is It The Design On The Wrapper?* was a treat. And the Australian road movie *Kiss Or Kill* dazzled with its unique editing style and witty dialogue.

Guy Maddin's hilarious melodrama *Twilight of the Ice Nymphs* followed in the best Maddin tradition, although this time not only has he expanded his pallet to six vibrant colors but he also works with name actors like Shelley Duvall (*The Shining*), Alice Krige (*Star Trek: First Contact*), and Frank Gorshin (The Riddler from TV's *Batman*). *Twilight* producer Ritchard Findlay was initially concerned the audience might not realize Maddin had intentionally made a funny film, so the laughter filling the sold-out screening must have been music to his ears.

My personal favorite film of the whole festival came during the final week. The beautiful and disturbing *Lawn Dogs* by veteran director John

Duigan (*Flirting*, *The Journey of August King*). *Lawn Dogs* has generated controversy with its assault on political correctness and an unacknowledged American class system but the fact is it's a deeply moving and magical film about friendship.

The film festival coincided with a four day Trade Forum, whose guests included directors Michael Moore (*Roger And Me*), Scott Hicks (*Skins*) and Terry Zwigoff (*Crumb*), amongst a who's who of distributors and producers. One day of the Trade Forum was specifically focused on European co-productions, while another was targeted to the needs of new filmmakers.

Following its success at the Toronto International Film Festival, *The Hanging Garden* won the Rogers Award for best Canadian screenplay and the Fed Ex Award for most popular Canadian film. Calgary's Gary Burns scored the Telefilm Canada best western Canadian feature director prize for *Kitchen Party*, while Andrew Currie got nods as best western Canadian short film director for his *Night of the Living*. The Air Canada People's Choice Award, which in the past has been able to predict the acclaim of films like *The Crying Game* and *Antonia's Line*, went to the German film *Beyond Silence* from director Caroline Link.

Boys will be girls in love...

FILM
BY JESSIE JULIET

Revue

There's nothing like a love story. And *Different For Girls* is nothing if not a love story—in a very proper, curiously English sort of way.

And *Different For Girls* is undeniably English. It begins in one of those boys-only schools where young men are rigorously taught to suppress their sexuality. One of the boys is a little more effeminate than the others and is picked on. He has a defender. It is unclear whether the defender is defending out of some need to stand up for underdogs or whether he is defending out of some unrealized attraction for the effeminate boy.

Fast forward almost 20 years. The effeminate boy is now Kim, content as someone who has just recently completed a life-long dream of becoming a woman. Steve Mackintosh (*London Kills Me*, *Muppets Christmas Carol*) plays the transsexual Kim. It is an effective performance to the extent that Kim is a believable transsexual but not necessarily a believable woman. Kim has a job where she is well-liked. She is a stable person but almost phobic in her desire to keep a low profile and not have her life too closely examined.

The boy's school defender is now something of a loser. Paul is a motorcycle courier, desperately in debt and entrenched in the "punk rock" days of his youth. As Paul, Rupert Graves (*The Madness of King George*, *Intimate Relations*) is somehow less believable. And this is the problem with this film. It is not so much the acting but the way the character is developed. There is no sense of background to Paul and we are not given much to go on. He wants to be a rebel and works at being a rebel but rebels generally don't go in for popular music that is 20-25 years old.

self-destructive loser is made to mend his ways by the love of a good woman. Along the way we get to see Kim realize, by way of her sister, that traditional romances are often more complex than they might otherwise seem. This is apparently enough to get Kim to accept Paul for the "rebel" he is.

Different For Girls is not a bad film but, really, it is in no way a daring film. Well-acted and well-directed by Richard Spence (*You, Me and Marley*), its only fault is in thinking it is breaking new ground when in fact it is walking a very well-worn path.

Different For Girls
Princess Theatre
Daily

Avenue
A film by
Midi Onodera
SKIN
...because people are never what they seem
DDP
"skin deep undeniably stalks fresh territory" VARIETY
"A stylish psychological thriller" GAY TIMES
"A striking portrait of...both what it takes to be a filmmaker and of a chic, brittle world of sexual minorities and ambiguities." L.A. TIMES

ANN PETERSON STAN CROFT WM O'BRIEN

Fri / Mon - Thurs 7:00pm • Sat: 5:00pm
Fri / Mon - Thurs 9:00pm
Sat: 7:00pm

The Avenue Theatre • 9030 - 118 ave • ph: 988-4938

what community sounds like

CJSR FM 88.5 is a vital part of Edmonton's vibrant community and cultural life, offering a wide range music and public affairs programming, as well as accessible, affordable event and production services.

Music programs for all tastes

CJSR brings you the world of music. Tune into specialty programs devoted to alternative, jazz, bluegrass, classical, hip hop and world music, or eclectic shows that go beyond the standard commercial playlists.

In-depth public affairs features

CJSR is the exclusive carrier for the BBC *World News* and for international, alternative newsmagazines such as *Counterspin* and *This is a Recording*. We also produce *Adamant Eve*, local news from a woman's perspective; *Out and About*, Edmonton's only radio hour devoted to the local arts and entertainment scene; and *Gaywire*, Edmonton's guide to events and issues in the gay, lesbian and bisexual community.

Mobile sound for your next event

CJSR can bring its sound to your event! Our DJs can tailor music for your next party, wedding, revolution or seance, from the latest groove to nostalgic moods. Call 492-5244.

Professional quality production studios

CJSR can record or produce you next CD, radio ad, educational or business presentation audio at economical rates. Call 492-5244 for details.

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roots programming on CJSR
weekdays from 9 to 11 am!

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w/ Dwayne

Cheatin', Hurtin' & Twangin' Tuesdays
w/ Arthur & Mike

Dimestore Record Jubilee Wednesdays
w/ Folk Lori

Roots Toots! Thursdays
w/ Scott Lingley

Barely Awake Always Roots Program Fridays
w/ Ramblin' Maria

CJSR FM 88

edmonton's independent

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website <http://www.ualberta.ca/~cjsrfm/>
email cjsrfm@gpu.srv.ualberta.ca



Night Clubbing

Listings are FREE • MUE-FRI 326-2889 • Deadline 3:00 pm Friday

ALTERNATIVE**AREA 51**

1175b Jasper Ave, 413-0147

every TUE: Duchess

every WED: Extreme

every THU: D Scruton

every FRI: Strength...Old and New

every SAT: Live

every SUN: All Ages Live

THE CORE

10145-104 Street, 420-6811

every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

100 LIQUID BAR

10044-82 Avenue, 433-5794

every THU: Alternative of the Ages with Dj Schizo

every FRI-SAT: Lagerpaloza with Grandmaster Whitey

JASPER PLACE LEGION

10220-156 Street

FRI 24: Fred Eaglesmith CD Release Party, Guests

JOCKEY CLUB

9227-111 Avenue, 477-7114

FRI 17-SAT 18: Disciples of Power

LING'S HOUSE PUB

4211-106 Street, 988-8881

every FRI-SAT: New & Classic Alternative with Dj Trigger

LOLA'S

8230-103 Street, 436-4793

every THU: New York Groove

MICKEY FINN'S

2 Flr, 10511A-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett Laike

NEW CITY LIKWID LOUNGE

10161-112 Street, 435-4578

every THU: DJ Nik-7

every FRI-SAT: DJ Goodtimes

HELEN

10551-82 Avenue, 433-3600

every SUN: DJ Big DDa

every MON: Delicious DJ Brian

every TUE: The Higher Level Hip-Hop with Co-defendants, downstair punk & ska with DJ Hurricane

every WED: Aqua Rhythm with DJ Dragon & Dr Fong

every THU: Upstarts-Classic 80's with Mikey Doing That Flashback Thing

every THU: DJ Darko Russell-DJ Code Red

every FRI-SAT: DJ Mikee

MON 20: Diesel Boy, Downway (ALL AGES)

SAT 25: Thrush Hermit, Primrods, Bully Proof

LEW

10030-102 Street,

423-7820

THU 16: Weeping Tile

FRI 17: Hyperpsyche, Rake

WED 22: Inbreeds, the Wooden Stars

THU 23: the Smalls

SUN 26: the Smalls (ALL AGES)

THE ROOT

Private Member's Club,

10345-104 Street, 426-3150

every MON: DJ Big Daddy

every TUE: DJ Bryan the Big Mac

every WED: DJ Latin Lover

every THU: DJ Dark Daddy

every FRI: Down-DJ Weena Love

every SAT: Up-DJ Alvaro

every SUN: Down-DJ James

every SAT: Up-DJ Code Red

every SUN: DJ Who the @#!! is Alice

KING LETTUCE

Private Member's Club,

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LISTINGS

CHAPTERS

3227 Calgary Trail South, 431-9694
FRI 24: Nick Riebeek, George Koufogiannakis, Dave Herrick

FARGO

10307-82 Avenue, 433-4526
every WED: Live jazz

GOODFELLOWS

10160-100A Street, 428-8887
every FRI-SAT: Brett Miles

JAZZ AND REFLECTIONS

Ritchie Church 9624-74 Avenue, 435-8170
SUN 19: Ritchie Dixie

SUN 26: the Bobby Cairns Trio

IRON BRIDGE

12520-102 Avenue, 482-5620

every SAT: Judy-Anne Wilson and Bill Emes

LA RONDE

Crown Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Sillanpa

MINT'S

10139-124 Street, 482-3531

FRI 17-SAT 18: Roben Holm-Pederson, Piano

FRI 24-SAT 25: Erroll Zastre-Bass & Jan Yalomyshyn, Piano

SECOND CUP COFFEE

149 Street & 89 Avenue, 481-1238

FRI 24: Sheri Harrington

SECOND CUP JASPER

11210 Jasper Avenue, 421-4480

SAT 25: Sheri Harrington

SECOND CUP WHITE

10402-82 Avenue, 439-8097

TUE 21: Sheri Harrington

STATION X

7704-104 Street, 413-7064

every WED: Stephen Hoy & Pazzport

TARDIUS SUITE

10203-86 Avenue, 432-0428

FRI 17-SAT 18: Gene Bertoncini & Paul Shihaden

THU 23: Salute To Hello Deli

FRI 24-SAT 25: Maurice John Vaughn

SUN 26: the Boogie Woogie Piano Fest

CLASSICAL**ALBERTA COLLEGE CONSERVATORY**

Mutts Hall, 10050 Macdonald Drive,

425-7401

SAT 18: Corey Hamm-Piano

SAT 25: Anna Lee-Soprano, Michael Rose, Piano

CONVICTION HALL

Arts Building, 492-7886

SUN 26: Tanya Prochazka-Celloist

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 9720-102 Avenue,

428-1414

FRI 17-SAT 18: PJ Perry

SUN 19: Dianne New, Violin

FRI 24-SAT 25: Eva Poblocka, Piano

FESTIVAL PLACE

100 Festival Way, 449-FEST

SUN 26: Strathcona Community Orchestra

MCDougall Concerts at Noon

10086 Macdonald Drive, 468-4964

WED 22: Music for Brass Composed by Roger Deegan

PRO CORO CANADA

Convocation Hall,

451-8000

THU 23: Pure Canadians

THE ROYAL CANADIAN COLLEGE OF ORGANISTS

Jubilee Auditorium, 479-4266

FRI 17: Pipe Organ Concert Series

Gillian Weir

SUNDAYS AT 3

West End Church, 100 Avenue &

149 Street, 424-2787

FRI 17: Dame Gillian Weir-Organist

LIVE COMEDY**ARDEN THEATRE**

5 St Anne Street, St Albert,

459-1542

SAT 18: Buddy Waszuske & the Other Fellers

HORIZON STAGE

1001 Calahoo Road, 962-8995

FRI 24: Lorrie Elliott

RED'S

WEM, 481-6420

every FRI: Atomic Improv

every SUN until Nov 2: Hypnotist, Mark Savard

SONOTRACK CAFE

1033-112 Street, 421-1326

every SUN: Variety Night

YUK YUK

WEM, 481-9926

every TUES: Marc Savard-Hypnotist

KARAOKE**IN STUDIO STUDIOS**

8212-104 Street,

432-0234

SAT 18: Singers' Showcase featuring Colleen Rae, Colette Imbeault, Corryn Baker, Dale Winters, Jody Baylan

BAR-B

4249-23 Avenue, 461-2244

every THU & SAT: Karaoke

BAR'S

12831 Fort Road, 473-8705

every day: Karaoke

BEAUJOLAIS LOUNGE

5017-50 Street, 929-5515

every FRI: Karaoke

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd, 484-7751

every TUE: Karaoke

BLIND DUCK

1041-118 Avenue, 479-7193

every TUE: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124

every SAT: Karaoke

BOILER WEST

15120 Stony Plain Road, 484-6589

every TUE-SAT: Karaoke

every SUN: Karaoke Contest

CHICAGO JOE'S

11405-95 Street,

479-4040

every THU: Karaoke

CLUB NIGHT**1001 NIGHTS**

10018-105 Street,

448-1001

every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

COVENANT

100 Festival Way, 449-FEST

SUN 26: Stratcona Community Orchestra

MCDOUGALL CONCERTS AT NOON

10086 Macdonald Drive, 468-4964

WED 22: Music for Brass Composed by Roger Deegan

PRO CORO CANADA

Convocation Hall,

451-8000

THU 23: Pure Canadians

REGGAE CUP COFFEE CO.

149th Street

Friday, Oct. 17

Errol Zastrie

8902 - 149 Street

481-1238

Jasper Avenue

Saturday, Oct. 18

Errol Zastrie

11210 - Jasper Avenue

421-4480

Whyte Avenue

Tuesday, Oct. 21

Sharri Harrington

10402 - 82 Avenue

439-8097

WHERE THE WORLD STOPS

FOR JUST A SECOND

HUMPHREY

Kingsway Inn, 10812 Kingsway Ave,

479-4266

every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5/05-50 Street:

986-4018

every MON, WED-SAT: DJ Stretch

DIVINIS

10507-82 Avenue, 437-7489

every WED: Martini 101

every SUN: SIN Night

GALLERY LOUNGE

Mayfield Inn, 16615-109 Avenue,

484-0821

every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE

13103 Fort Road, 472-9898

every WED: Chris Knight from Power 92

every THU: Ladies Night

KADS

8770-179 St, 2554 WEM,

486-KADS

no cover before 10:00pm

every FRI: High Frequency

every SAT: Total Kads

KELLY'S

8770-179 St, 2554 WEM,

486-KADS

no cover before 10:00pm

every FRI: High Frequency

every SAT: Total Kads

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599

every THU: the Bear's Stled Dog Hosts

Canadian Rocks Thursdays

KODA'S

WEM, 481-6420

every SUN-FRI: Kenny K's Sounds of the Past & Present

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave,

479-4266

every SUN: Jam Night

ROOST

Private Member's Club, 10345-104 St

426-3150

every MON, THU-SAT: DJ Lock-Her-Up

every WED & SUN: DJ Alvaro

every TUE & SAT: DJ Brian

SHAKESPEARE'S

10805-105 Avenue, 420-1679

every FRI-SAT: House DJ

SPORTSMAN'S CLUB

5706-75 Street, 413-8333

every Night: Dancing with DJ G

WILD WEST

12912-50 Street, 476-3388

every THU: Free Dancing Lessons

SHOWBARS**1045-109 Street, 413-3476**

every SUN: Band Night

every MON: College Night

every TUE: Karaoke

every WED: Gothic

every THU: Gay & Lesbian Night

every FRI: Go-go's

every SAT: Show Night

FRI 17: Waju African Drummers

SAT 18: No Name Party

SUN 19: XIIth House

WED 22: Nether Legion

SAT 25: the Hat Party

HAUNTED HOUSE HALLOWEEN

WEDNESDAY TO SATURDAY

CASH for COSTUMES!

WEEKEND OF WICKEN

WEDNESDAY - HORROR SHOW

THURSDAY - SEXUAL DEVIANC

FRIDAY - COSTUME PARADE

SATURDAY - 5 WICKED DJ'S

109 DISCO

109 DISCO

E-town Live

It's Exactly What's Going On Out There

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ART GALLERIES SHOWS OPENING/ EVENTS/HAPPENINGS

KUGALA ART

12310 Jasper Ave., 482-2854.

New water colors by Jerry Heine. Meet the artist, opening reception, SAT, Oct. 18, 2-4 PM.

CITY HALL

1 Sir Winston Churchill Sq., City Room
THE 10TH ANNIVERSARY EXHIBITION OF THE SCULPTORS' ASSOCIATION OF ALBERTA. Oct. 17-Nov. 2. Opening reception, FRI, Oct. 17, 6-9:30 PM. Slide show, Ice & Snow, SAT, Oct. 18, 20-4:30 PM. Free, open discussion, The Many Aspects of Sculpture, hosted by Pat Galbraith, FRI, Oct. 24, 7-9:30 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

WONDER AND THE JURASSIC: TOWARD A NATURAL HISTORY OF AMAZEMENT. Lawrence Weschler, slide talk, FRI, Oct. 24, 7 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

FALL EXHIBITION: Featuring gallery artists:

Barbara Ballachay, Anna Billy, David Bolduc,

Sylvie Bouchard, James R. Clare, Adele Duck,

et al. Oct. 25-Nov. 15. Opening reception,

SAT., Oct. 25, 12-4 PM

MANIFESTO—CULTURE COUNTER

10401-102 St., 423-3901

FILE O: A joint project presented in

conjunction with Northern Light Theatre's

production of the play—an exhibition

based on File O... Until Oct. 19.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

THE STORY ON STILL LIFE: Things that kids

can use to explore and create still life.

Until Jan. 4.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

FRANCISCO GOYA—THE DISASTERS OF WAR: Eighty prints, a series of etchings

acquaints express Goya's angry reaction to the

frustrating and tragic events that took

place during the Napoleonic invasion of Spain... 'til Nov. 9.

Free slide lecture, Victon Chan will discuss

why Goya was never able to sell his series

of prints The Disasters of War, on the work

of Francisco Goya. THU, Oct. 16, 7 PM.

EXTENSION CENTRE GALLERY

University Extension Centre, U of A, 8303-

112 St., 492-3116

RITES & RITUALS: New work by Tai print-

artist Thavorn Ko-Udomvit. Until Oct. 20.

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave.,

492-2081

MASTER CLASS: CELEBRATING 25 YEARS OF

THE U of A'S GRADUATE PRINTMAKING

PROGRAM: An international symposium and

exhibition program of printmaking and

image culture. Until Oct. 19.

HARCOURT HOUSE GALLERY

3rd floor, 1015-112 St., 426-4180

THAI SPIRIT: Contemporary prints from

Thailand. Until Oct. 25.

LATITUDE 53

10137-104 St., 423-5353

ILLUMINATIONS: INTERNATIONAL POLISH PRINT SYMPOSIUM: 10 Polish

Print-artists. 'til Oct. 18

MCMLINN GALLERY

U of A Hospital, 8440-112 St., 492-4211

IN SITU—CONTEMPORARY CANADIAN

PRINTS: Curated by Jette Sybesma. An

exhibition of contemporary Canadian

prints. Until Oct. 29.

PRINCE OF WALES ARMOURIES

10440-109 Ave.

THE SIGHTLINES ARMOURY SHOW: Works

of 22 acclaimed artists who have helped

establish the power and expressive range

of the contemporary print. Until Oct. 19.

INTERNATIONAL PRINTMAKING COOPERATIVES EXHIBITION: Contemporary artists

from nine countries. Until Oct. 19.

MAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

ALBERTA PRINTMAKING COOPERATIVES EXHIBITION: Until Oct. 18.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St., 488-6611, 488-5900

PASSAGES: TAKING A LEAP OF FAITH:

Fabrics, color and quilting by Dorothy

Clarke and Helen Berscheid. Until Oct. 25.

ARDEN GALLERY

215-6 Carnegie Dr., Campbell Business Park,

St. Albert, 419-2676, http://

www.compusmart.ca/bozoards/arden.htm

CARTOON EXHIBITION: by Michael V.

Tlaczky, ANGELO MARINO L.E.: Sports

figures, prints.

ART GALLERY & PORTFOLIO ONLINE

http://www.compusmart.ca/parpenr/

425-4161

NATURE'S NATURE: Featuring inspirational

photographic artworks by Pierre Joseph

Parent. Until Oct. 31.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL

Callingwood Sq., 6717-177 St.,

487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MANTEL PLACE

Westmount Shopping Centre, 111 Ave.,

Groat Rd., 908-0230

THE WESTMOUNT ART FAIR: More than

100 artists. Open daily, Oct. 16-Nov. 2.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-7356.

ABSTRACTS & FLICKERING LIGHTS: Feature

artists Ena Campbell, Rena Beer. Thru Oct.

BEARCLAW

10403-124 St., 482-1204

PASSAGES: Exhibition of works by Daphne

Odig. Until Oct. 23.

BENNY'S BAGELS

10460 Whyte Ave., 414-9007

Works by Nancy Corrigan. Until Oct. 31.

NAME OF 3 TRACKS BEING SUBMITTED 1.

2.

3.

I'M INTERESTED IN HAVING A TRACK ON THE CMW INDUSTRY SAMPLER CD. QYES QNO

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RETHOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.
Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

BUTTERFIELD HOUSE

11153 Saskatchewan Dr., 427-3995

Costumed interpreters recreate daily household activities. Open TUE-SUN, SUN 26-27. Halloween special event, 12-4 PM.

THE STRATHCONA COUNTY HERITAGE MUSEUM

913 Ash Street

THE DAIRY FARM: When Strathcona was Alberta's Leader, Thru Oct.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave., 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO

13315 Buena Vista Rd., 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

TWCA OF EDMONTON

Heritage Room, City Hall

FRI 24: YWCA of Edmonton 90th Anniversary Celebration, local historical display as well as quilts and arpilleras (Chilean tapestries) from the National YWCA office. 3-7 PM.

LECTURES/MEETINGS**BOYS & GIRLS CLUBS**

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

CENTRE FOR INTERNATIONAL ALTERNATIVES

10020-82 Ave., 988-3361

TUE 21: Voluntary Simplicity Healing/ Learning Circle, 7:30 PM.

CITY PLANNING & DEVELOPMENT

Ritchie Hall, 7727-98 St., 496-6226

TUE 21: Open House to discuss Ritchie Neighbourhood Infrastructure Program, 7-9 PM.

GAY MEN & RELATIONSHIPS

910-3050

every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

MUSIC INDUSTRY SEMINARS

Calgary, ARIA, 428-3372

FRI 17-SUN 19: Marketing, booking, store consignment, radio tracking, and more.

SOUTHBURY LIBRARY

Southgate Shopping Centre,

*496-1822

THU 16-FRI 17: Take the Terror Out of Our Technology. *Pre-register

TRINITY CENTRE FOR THE ARTS
U of A Campus, 87 Ave & 112 St., 492-7681

FRI 17: An Evening of Enlightenment, Dialogues of the Cornellettes, with Father Owen Lee C.S.B., 7:30 pm.

VISUAL LINES

200, 5041 Calgary Trail N., 413-3197

Meetings every WED's, 7:30-8:30 PM, 'How to make money on the Internet.'

LITERARY EVENTS**AUDREYS BOOKS**

10702 Jasper Ave., 423-3487

SUN 19: Sheree Fitch, There's A Mouse In My House, 2 PM

CHAPTERS

#774, 3227 Calgary Trail South, 431-9694

THU 16: Wine Making, 7-9 PM.

FRI 17: Book signing with children's author Sigmund Brouwer, 5-6 PM.

SUN 19: Reading by author Mark Jarman, 3-4 PM.

TUE 21: Blood pressure screening Shoppe, 1-2 PM.

WED 22: RRSP's, monthly personal financial banking, 7-9 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Square, 422-6223

FRI 24: Lawrence Weschler, 7 PM.

MANIFESTO—CULTURE COUNTER

10043-102 St., 423-7901

FRI 17: Autumn Leaves: Sticks & Stones with Storyteller Gall de Vois

MISTY ON WHITE

10458-82 Ave., 433-3512

every SUN: Open Stage Poetry and Prose Readings

OLD STRATHCONA ARTS BARN

422-816, 422-8174

SUN 26: THE WORD IS OUT! Edmonton's 14th Annual Book Fair, 11 am-5 pm.

ORLANDO BOOKS

10640-82 Avenue, 432-7633

FRI 17: Reading with Lori Meiseck, 'the blue not seen', & Jamie Edwards, 'The Possibilities of Thirst', 7:30 PM.

FRI 24: B.C. poet Chad Norman, 7:30 PM.

SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

every 3rd THU, 7:30 PM

every 4th WED, 7:30 PM

THU 16: reading, Fall on Your Knees, 7:30 PM

WED 22: 'Red Herrings' Mystery Book Group, 7:30 PM

STANLEY A. MILNER LIBRARY THEATRE

Downtown, 7 Sir Winston Churchill Sq., 477-6648

SAT 18-SUN 19: Audio-visual and non-fiction sale.

STROLL OF POETS

City Hall Heritage Rm, Main Fl, SE corner, 424-6746

SAT 18-SUN 19: Writing Workshop Series, Traveling With The Muse: Poetry of Places Known or Visited.

TIFFINS CENTRE FOR THE ARTS

U of A Campus (Tix at Audreys, 423-3487)
MON 20: The Underpainter, to raise funds for the U of A's Writer-in-Residence

Program with author Jane Urquhart, 7:30 PM.

OCTOBER READING

Stanley A. Milner Library Theatre, Downtown, Centennial Room, basement, 7 Sir Winston Churchill Sq., 477-6648

FRI 24: If You're Asian And You Know It, Clap Your Hands (And Even If You're Not), 6:45 PM. Music and Readings

SPECIAL EVENTS

ALLEY CAT BREWING COMPANY
9929-69 Ave., 436-8922

Visit Edmonton's smallest micro brewery, see how Alley Cat's award winning craft beers are brewed, taste Alley Cat's all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

WORKSHOPS

ARTISTICALLY SPEAKING STUDIOS

GALLERY & SCHOOL

Callingwood Sq., 6717-177 St., 487-6559

Art classes available

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 998-3091,

449-0570

Beginner water color class, call for info

BEADS CLOSEST

8118-103 St. 432-7547

every Mon-Wed evening until Christmas Jewellery making workshops.

EDMONTON ART GALLERY

12214 Jasper Ave., 452-2206

SAT 18: Framed Polaroid Transfers, 1-5 PM.

THE MARKETPLACE ART SCHOOL

Westmount Shopping Centre, 474-9351

Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorrie or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY

Romanian Hall, 9005-132 Ave., 456-8070

Pre-school to adult classes: Creative Movement; Dance, Lyrical Jazz, Music Appreciation; Rhythm & Drums and more

SNAP PRINT GALLERY

10137-104, back of Latitude 53,

423-1492

SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

SUTURE

The Subversive Textile Association of Artists, 413-4284

Workshop on the 1st SUN each month *Pre-register @ 413-4284

TOASTMASTERS

The Citadel, McLab Stage, 9828-101A Ave,

425-1820

A great Moorish General is betrayed by his soldiers and felled by the jealousy of his young wife Desdemona. Oct. 18-Nov. 16.

OTHELLO

Stanley A. Milner Theatre, 10329-83 Ave, 433-3399

The Live Improvised Soap Opera. Murder, betrayal, animal passion... it's time for the soaps again! Every MON night @ 8 PM.

JOHNNY & POOL VARIETY HOUR

Varsova Theatre, 10329-83 Ave., 433-3399

Johnny Reno welcomes Polo Schwatka back from London. Every SAT night @ 11 PM.

ROXY THEATRE

Roxy Theatre, 10708-124 St., 477-5955

Presented by Workshop West Theatre. Written by Mary Chan. This dark comedy follows the career of a politician who tries to get away with murder, and takes a swipe at excuses such as "Who told you I would scrap the GST". Oct. 22-Nov. 2.

SCARECROW FESTIVAL

Norlands Agri-Corn, 436-6851

FRI 17-SUN 19: Boo-Tique, Creepy

Crafts, Haunted House, Ghoulish Games,

Beastly Petting Zoo ... 10 AM-5 PM.

SPORTS EVENTS**BASKET BALL BEARS**

U of A, Main Gym, 492-BEAR

SAT 18: Alumni Game

HAITI

GMCC

SUN 19: Nait, 1 PM.

HOCKEY

Agricorp, Hall D

THU 16: Canadian Championship showdown boxing

FOOTBALL

Edmonton Eskimos, Commonwealth Stadium, 448-ESKS

SUN 19: Eskimos vs BC, 1 PM

HOCKEY

Edmonton Coliseum, 414-4650

TUE 22: Oilers vs Boston, 7 PM

FRI 24: Oilers vs Pittsburgh, 7 PM

ICE

Northlands, 471-8183

FRI 17: ICE vs Spokane Chiefs, 7 PM.

SAT 18: ICE vs Saskatoon Blades, 7 PM

SAT 25: ICE vs Swift Current Broncos, 7 PM

HORSE RACING

Norlands, 471-7379

MON > SUN: Simulcast racing

FRI 17-SUN 19: Harness Racing, 1:30 PM

Spectrum

WED 22 & FRI 24, WED 29: Harness

Racing, 6:30 Spectrum

INDOOR SOCCER

Nait

THU 16: Nait vs Concordia, 5 PM.

YOUTH BALL BEARS

U of A Main

FRI 24: Bears vs U.Vic, 7 PM

SAT 25: Bears vs U.Vic, 7 PM.

THEATRE

ALWAYS... PATSY CLINE

Citadel, Shotor Theatre, 9828-101A Ave,

425-1820

This musical tells the true story of the friendship between country star Patsy Cline and the Texas divorcee Louise

Segar. Oct. 26-Nov. 2.

WYU YUC'S

Bourbon Street, WEM, 481-9857

Variety Night every Wed

7:30 PM

THEATRESPORTS

10329-83 Ave, 448-0695

Rapid Fire Theatre, Theatresports' wacky

cast will delight, enthrall and tickle all

assembled, with an all-improvised comedy

show, every FRID @ 11 PM.

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THEATRESPORTS

10329-83 Ave., 448-0695

Rapid Fire Theatre, Theatresports' wacky

cast will delight, enthrall and tickle all

assembled, with an all-improvised comedy

show, every FRID @ 11 PM.

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THEATRESPORTS

10329-83 Ave., 448-0695

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ALTERNATIVE

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ○ ○ ○ \$

Oly Onion's (10332 Whyte Ave., 434-OLYS) Offering the only "original" Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ○ ○ ○ ○ \$

BISTROS

Bistro Praha (10168 100A St., 424-4218) The first European cafe since 1977 and still the only one. ○ ○ ○ ○ ○ \$

Cafe 10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ○ ○ ○ ○ after 6 p.m. \$

Master Cafe (10109-125 St., 482-7577) Remarkable location, flavor and service. Great prices on dishes from around the world. ○ ○ ○ ○ ○ \$

Matess Urban Bistro (3 - 114 St., 431-0179) The first European Bistro since 1996 and still the only one. Radegast on tap. ○ ○ ○ ○ ○ \$

Sweetwater Cafe (14247-102 Ave., 488-1959) In the heart of Old Edmonton, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ○ ○ ○ ○ \$

Freeze. \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte Cappuccino, Great Coffee, Fabulous Desserts by Skopels Bake Shop. ○ ○ ○ \$

Benny's Bagels Cafe On Whyte (10460-82 Ave., 414-0071) Come for breakfast lunch or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ○ ○ ○ ○ \$

Benny's Bagels Cafe On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials ○ ○ ○ ○ ○ \$

Breadstick Cafe (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed Catering. ○ ○ ○ ○ ○ \$

Julian's Restaurant and Cappuccino Bar (11121-156 St., 451-1171) Wonderful food and prices! Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ○ ○ ○ ○ \$

Katmandu Coffee Cafe (201-10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ ○ ○ up to \$10

Remedy (6631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside the Movie Studio. Sun-Thu 8-1 p.m.; Fri-Sat 9-2 p.m. Shake Spear's Comfy Cafe (10214-106 St., 425-3935) Great homestyle food. Fast, filling and easy on the wallet. Sneak away from your hectic day in the relaxed atmosphere of the Comfy Cafe (Mondays through Saturday 8 a.m.-4 p.m.) ○ ○ ○ \$

Sugar Bowl (10922-88 Avenue, 433-8369) The esoteric & eclectic cafe. Fuel

expresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ Sun, ○ ○ ○ \$

Da Da (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style dinette on Whyte Ave. ○ ○ ○ \$

Louisiana Purchase (10320-1115 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri, ○ ○ ○ \$

CANADIAN

Applebee's (13006-50 St., 475-6100 and 10338-108 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun, ○ Fri, ○ ○ ○ \$

Bar & Ernie's (9096-72 Ave., 343-3242) One of the best mom and pop operations in the city. ○ All day, ○ ○ ○ \$

Billings Pizza (2 - 105-95 82 Ave., 432-0335) Rack 'em up and chow down with heaps of burgers and mugs of ale. ○ ○ ○ \$

Bones (101220-103 St., 421-4747) Known as the place for ribs on the Boardwalk. ○ ○ ○ \$

The Crazy Fox (5552 Calgary Trail, S., 414-6340) A live entertainment club with the best food on the Trail. ○ ○ ○ ○ ○ \$

David's (8407 Argyll Road, 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ○ ○ ○ ○ \$

The Garage Burger Bar and Grill (1024-106 St., 423-5014) The best homemade burgers with daily lunch specials at student-friendly prices. ○ ○ ○ \$

The Grinder (10957-124 St., 453-1709) For a casual lunch or fine dining experience, we've been one of Edmonton's favorite restaurants for over 12 years. ○ ○ ○ \$

Keegan's (8709-109 St., 439-8034) At any hour, the last word in Huevos Rancheros. ○ 24 hours, ○ ○ ○ \$

Larry's Cafe (6 - 10015-82 Ave., 414-6040) Best breakfasts and lunches on the South side. Cheap prices! ○ M-F 8 a.m., SAT 9 a.m. ○ ○ ○ \$

The Raven (10338-81 Ave., 431-1931) Public House—Wood Fired Food! An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ○ ○ \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ○ ○ ○ ○ \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ ○ ○ ○ ○ \$

Frissati's (8404-109 St., 433-4202) Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ○ ○ ○ ○ \$

Zac's Place Cafe and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day Breakfasts. ○ All day, ○ ○ ○ ○ ○ \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ ○ ○ ○ ○ \$

CONTINENTAL

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious known for their tasty hummus and veggie burgers. ○ M-F 8 a.m.-9 p.m. Sat-Sun 9 a.m. ○, Fr/Su, ○ ○ ○ \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all homemade meals. Specializing in traditional English high tea and gourmet evening meals. ○ ○ ○ ○ ○ \$

Unheido Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ○ ○ \$

INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Looking arts from the subcontinent with a great panoramic river valley view. ○ Fr/Su, ○ ○ ○ \$

FRENCH

Claude's On The River (9797 Jasper Ave., 429-2900) A legend in French cuisine. ○ ○ ○ \$

The Crêperie (10220-101 St., 420-6656) Romantic ambience highlights the best

FOOD

Light cuisine a real value

dish

My companion's meal went over equally well. The falafel was presented as spicy chick pea patties, vegetables and tahini (a sesame seed paste), all wrapped in a pita. The salad had a vinaigrette house dressing that must be tried—because I have never experienced anything like it, sweet yet keeping its vinaigrette flavor.

On our last take-out night at the office I ordered the grilled chicken breast on a bagel with a side salad (\$7.15). The chicken was fatless, skinless and seasoned to perfection.

The food at Café Mosaics is greaseless but by no means tasteless. All the dishes are seasoned to please the palate and the portions are large enough to satisfy any appetite. This is the place to go for those who want to eat healthy but not walk away feeling broke and deprived.

Café Mosaics
10844-82 Avenue
433-9702

Av., 433-3905) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.

○ ○ ○ ○ ○ \$
Sir Winston's Authentic Fish & Chips (10415-51 Ave., 430-7170) The true taste of England's fresh battered cooking while you wait!

MEXICAN

Bul-Go-Gi House (8813-92 St., 466-2300) Traditional eastern flavors expertly created just west of Bonnie Doon.

GERMAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta.

PASTRY

Pastel's Featuring Grabba Jabba (10665 Jasper Ave., 426-0105) Fresh pastry and excellent coffee.

GREEK

Syros Greek Island Restaurant (10313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton.

PAZI

Funny Pickle (10441-82 Ave., 433-3865)

Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza.

Edmonton Journal, 1996, 97; Edmonton Journal 4 star rating. Take advantage of their free delivery.

PHAROS

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals.

SEAFOOD

Joey's Only (11521-104 Ave., 421-1071) Fish and chips galore—at an affordable price.

Edmonton Journal, 1996, 97; Thomas' Fishermen's Grotto (9624-76

VIETNAMESE

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the best style. Thai restaurant downtown Edmonton, 11 a.m.-10 p.m. Mon-Fri; 4 p.m.-10 p.m. Sat Sun. ○ ○ ○ ○ ○ \$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful.

Good enough for Rolling Stones' Ron Wood.

Mon-Fri, ○ ○ ○ \$

KRUWILAI Thai Restaurant (Stirling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

○ ○ ○ ○ ○ \$

UKRAINIAN

Pyrro's House (12510-118 Ave., 454-7880) Pyro's! Pyro's and cabbage rolls—just like Baba used to make.

○ ○ ○ ○ ○ \$

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Wanted French friend for Conversation. Call 433-8534. 1609-23

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Create a page for "The Writing Wall"! Established newsletters and aspiring writers are invited to submit a page of poetry or short prose (can be double sided) along with minimum of 50 copies of the page for sale at "The Word is Out" book fair at the Old Strathcona Farmer's Market Sun. Oct. 24. Ph. Glen Huser at 422-8216

na1016

Design a folder for The Word is Out—\$50 prize awarded to design selected for Book fair folder, and cover for book of assembled "Writing Wall" pages. 11" x 17" with the title "The Word is Out" 1997 on the front. For details, Ph. Glen Huser at 422-8216

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Pen your costume. Prizes for the most outstanding character costumes worn by young adults at "The Word is Out" at the Old Strathcona Farmer's Market, Sun. Oct. 26. Costume show at the start of the fair. Details ph. Glen Huser, 422-8216

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Looking for artists and models interested in drawing or sculpting for Monday evenings. Ph. 421-7758

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CALL FOR SUBMISSIONS Curated winter exhibition at Harcourt Gallery Send 2 slides to EDMONTON 2007, c/o Harcourt House Gallery, 10215-112 St., TSK 1M7 by Oct. 31, 1997

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NEEDED Musicians, Composers & the Industry Skilled, forming a Corporate/Consortium to aggressively record & market Alberta Talent to the World Phone 457 3096 with name & phone number

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Call for entry. Artists interested in showing their artworks in ARI Gallery and Portfolio Online are invited to send in jury for consideration. Send resume, portfolio, artist statement, biography (optional), and a S.A.E. bator Nov. 1, 97 to PJP Photo, #1207, 9917-110 St., Edmonton, T5K 2N4 See <http://www.compusmart.ab.ca> for more info. Crafters—we have tables to rent! Nov. 1-2. Phone Carole 421-3616 or 421-3618

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Visual Artists register for the giant Westmonton Art Fair and Sale running Oct. 16-20. No fees. 20% commission Call Don Pimlin at 430-8322

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Artists—accepting applications for displaying your work in our studio & gallery. New location, New class, established Customers. Limited space available. Call 414-0548

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Non-profit organization looking for others to share office/artist space. Call 424-0287

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Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St. Info ph. 423-1492 (SNAP)

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Vinot Follance Ensemble auditioning for training scholarships for dancers interested in performing for the 18th season. Call Leanne or Doyle at 454-3739 for more info

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INSTRUMENTS NEEDED

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Country/Southern player looking for band or joint music band. John @ 474-7053

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Acoustic guitar player (slide, fingerstyle) looking to play/start band with others. Influences Palace, Charley Patton, Tom Waits, Beck. Ph. Andrew 439-6379

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Male vocalist/require project full or part time. Conditioned for new top 40 rock. Call 477-5100.

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Do you need a Bass player? Very serious experienced, can play anything, everything. Call Moe 481-3779.

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Intense singer needs other musicians to provide the masses. Angry - mid - music. 430-0616

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New band seeks electronic sounds and a blues based format. Musicians interested please call 474-0295, leave message

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Acoustic guitar player needed immmed. Respond to Bryce 431-2674.

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Amateur musician wanted. We can make such beautiful music together! Interested? Contact Cosmopolitan Music Society at 432-9333 for more info

na1016

Under 25 female lead singer needed for original project. Various rock/folk/hip hop influences. Talent and dedication a must. Call Patrick 482-1304

na1016

Edge & Larry need Adam & Boni! (17-20) No talent/skill/experience necessary. We jam for fun no gigging. Deven 988-6354

na1016

De hard metallica cover band needs bassist/vocalist. Also working on original material. 438 5037

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Hard rock cover band needs lead singer, influences Led Zeppelin/Rush/Ozzy, Aerosmith, Whitesnake. Have P & universal. Sparr. Call 474-0871

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REHEARSAL SPACE

Rehearsal space for rent. 24 hour access. Clean South Side location, good security. Call 439-1889.

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Step by step player seeking percussion programmer, DJs, Rappers, for recording project. Call Switzer 473-0610

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Vue Weekly Classifieds Call 426-1996

Musician services wanted. Keyboard player with vocals for classic rock band. Let's have fun and gig! Leaves message 472-1116

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Old guy wanted!! Keyboard player with vocals for classic rock band. Let's have fun and gig! Leaves message 472-1116

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Hard rock cover band needs lead singer, influences Led Zeppelin/Rush/Ozzy, Aerosmith, Whitesnake. Have P & universal. Sparr. Call 474-0871

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MUSICIANS WANTED

Major female singer to be part of a nostalgic musical review. Must have experience in pop, country, R & B, and rock. Good attitude essential. Call Chris 461-7788.

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Come Join Our Band! Grant MacEwan Community College's Arts Outreach urgent seeking one piano player and a few trombone players join the Tuesday & Wednesday night Big Bands. For more info call Brenda at Arts Outreach at 497-4303.

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Male voice needs members. Call Louis at 481-3754 or Syd at 436-4913.

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Caribbean singer needs female Canadian country singer for recording. Record deal pending. No drugs please. Call 479-0776; Pgr. 476-2719

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Bass. Can you play bass like Rick Haynes? (Gordon Lightfoot's long-time bassist) Contemporary Folk act. 387-5991 (local call).

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Soul, rhythm & blues group is looking for home & keyboard player to play cover tunes. Call Kevin 450-0296

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Drummer needed for gigging band. No meatheads. Call Sean. Days 413-9696; or eve 471-5621

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Vocalist/guitarist bassist need drummer. Energy, feel and devotion to music necessary. Call Rob 482-1123

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Drummer wanted for part-time, paying. A-Circuit/Cover band. Heavier hits. P. Jam, STP, Alice, Foo's, 4:48, 1/48

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Wanted/Guitarist and Bass/Vocalist for commitment established independent Pop/Rock group. Must be professional, experienced and drug free. Call 488-4994 and leave a message

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FINDING MY OWN BEAT... I want to get into the music business. I am a student and would like to learn all aspects of percussion instruments. If you are interested in giving me drum circles to instruction/training, I would love to connect with you. Please call 434-9387 and talk to leave message for Carla.

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Lead guitarist required for original Rock Opera. Rehearsals twice weekly. Have catalogue, management, space. Call Don at 434-1802

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Canada's hottest newest folk rock band seeks guitarist with secondary skills-keyboards, harmonica, violin, vocal. Professional skills, attitude and equipment. 469-3528

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Nothing At All requires a melodic hardcore influenced vocalist/guitar and recording. Those into the Westcoast sound who are interested should call Dave 451-6773 or Jodee 452-6370.

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TUNNELVISION is seeking a full-time bass player as possible. Serious enquires only 433-5338

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TUNNELVISION is also seeking a very versatile full-time drummer. Serious enquires only 433-5338

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na1014

Support yourself in the education system. The Edmonton YMCA Enterprise Centre has volunteer positions in programs for youth in and out of school. There is a flexible weekday daytime schedule and some evenings. Call 424-3545 for more information. Selection interview and screening process applies to all applicants and 21 hours of training is provided. Contact Jim at 425-1991.

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